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The PENALTY of LEADERSHIP

IN EVERY field of human endeavor, he that is first must perpetually live in the white light of publicity. ¶ Whether the leadership be vested in a man or in a manufactured product, emulation and envy are ever at work. ¶ In art, in literature, in music, in industry, the reward and the punishment are always the same. ¶ The reward is widespread recognition; the punishment, fierce denial and detraction. ¶ When a man's work becomes a standard for the whole world, it also becomes a target for the shafts of the envious few. ¶ If his work be merely mediocre, he will be left severely alone—if he achieve a masterpiece, it will set a million tongues a-wagging. ¶ Jealousy does not protrude its forked tongue at the artist who produces a commonplace painting. ¶ Whatever you write, or paint, or play, or sing, or build, no one will strive to surpass or to slander you, unless your work be stamped with the seal of genius. ¶ Long, long after a great work or a good work has been done, those who are disappointed or envious continue to cry out that it cannot be done. ¶ Spiteful little voices in the domain of art were raised against our own Whistler as a mountebank, long after the big world had acclaimed him its greatest artistic genius. ¶ Multitudes flocked to Bayreuth to worship at the musical shrine of Wagner, while the little group of those whom he had dethroned and displaced argued angrily that he was no musician at all. ¶ The little world continued to protest that Fulton could never build a steamboat, while the big world flocked to the river banks to see his boat steam by. ¶ The leader is assailed because he is a leader, and the effort to equal him is merely added proof of that leadership. ¶ Failing to equal or to excel, the follower seeks to depreciate and to destroy—but only confirms once more the superiority of that which he strives to supplant. ¶ There is nothing new in this. ¶ It is as old as the world and as old as the human passions—envy, fear, greed, ambition, and the desire to surpass. ¶ And it all avails nothing. If the leader truly leads, he remains—the leader. ¶ Master-poet, master-painter, master-organ-builder, each in his turn is assailed, and each holds his laurels through the ages. ¶ That which is good or great makes itself known, no matter how loud the clamor of denial.

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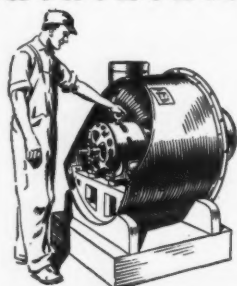
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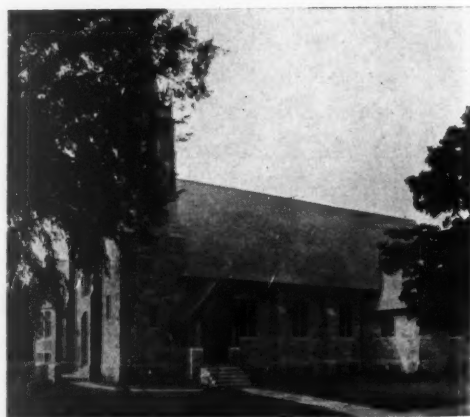
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Prepared with Special Consideration to the
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AN ILLUSTRATED GUIDE FOR PURCHASERS

Abbreviations: *e.d.m.v.*—easy, difficult, moderately, very.

CESAR BORRE: LONELINESS, 5p. me. After ten measures of commonplace playing around with harmonies, such as every first-year harmony student has done by the hour, the composer gives a suave, musicianly, appealing theme, handled with skill, so that it comes across with all possible effectiveness. Excerpt 1481 shows this melody in its first appearance. There is plenty of variety

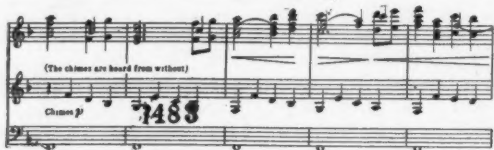


of treatment to make a piece of good length, without sacrificing the interest. It will be effective for church prelude or postlude, but is not the type of music, obviously, for recital use. Perhaps an exceptional player, able and willing to do a great deal with his registration, can make it effective on a recital program, if it be located at the psychological spot for such treatment. Its finest use will be as a church prelude. (Fischer 1928, 60c)

F. LESLIE CALVER: MINSTER CHIMES, 7p. me. Everybody needs and the majority wants music where the Chimes may be heard effectively. It is all easy enough to engrave the word Chimes on a bit of organ music and pretend the piece calls for the use of the Chimes. In this case the composer uses the Chimes first to give two phrases of the Chime theme made famous by the radio—you will now hear the mellow notes, etc. ad nauseam. However we cannot worry too much about the idiocy of radio announcers, even if we do realize that our own public is being cheapened for us by this process. All right, to business. After a mild introduc-



tion on the Chimes, legitimately, we have a melody as in excerpt 1482. It is not for the Chimes; the composer knows better. If we want a "melody" that can be played on the Chimes effectively we have it in the lefthand part of 1483. This is followed on page 6 by a 3-4 theme



that makes sprightly contrast, and on the last page the composer wins eternal gratitude by again relegating the Chimes to their correct use, that of accents, which he secures by thumbing. This thumbled Chime accent, for that matter, can usually be applied with fine effect to almost any melody piece. The piece will make a fine church prelude; easy to play, easy to listen to. (Schmidt 1928, 60c)

FRANKLIN GLYNN: IDYL: SOUTHERN TWILIGHT, 4p. e. A beautiful melody piece, not supremely original in any particular, but none the less delightfully musical and appealing, and as sensible and unpretentious as beautiful music can be. It begins and closes with the

Chimes correctly used, as ornamental accents. Excerpt 1487 shows the melody in its first treatment. The contrast introduces a Clarinet lefthand solo in minor key; the recapitulation gives the original melody effectively



for lefthand Vox against Rubinstein's Kamennoi chords in the right, but there's no patent on that device and it does make attractive music. So there we are; another fine piece of practical music for your congregation, and your theater audience too. (Schmidt 1928, 50c)

CUTHBERT HARRIS: FESTIVAL MARCH Bf, 6p. e. Here's a practical march that is nothing in the world but musical. Theories of music do not matter much, it's practical results that count. Melody, rhythm, harmony that isn't forever distorted; all three are right here. Illustration 1488 shows the first measures, a fine march



theme that is carried along consistently to the end. The contrast introduces in the comfortable relative key of E flat a snappy melody against rhythmic accompaniment, and the melody doesn't mean perhaps. It's a real melody, and it's snappy. Now the Cathedral of St. John might be shocked at this, but the average audience will, if it is shocked at all, be shocked with the idea that it's getting something it can understand and enjoy. Just a plain inspirational march for the sake of practical music. Not a weary sigh in a carload of audiences, when this is being played. It is not easy to write a middle section that holds up when the statement and recapitulation sections are so good; the composer has achieved that here. (Schmidt 1928, 50c)

CUTHBERT HARRIS: PRAYER Ef, 3p. e. Another piece of plain ordinary every-day practical music for those who like it. It does not exemplify how to write a fugue or develop a canon, but it shows how to sit back in the pew, breathe a sigh of relief, and then hold your breath lest you make a noise and miss some of this elementary delightful music. Your reviewer does not know whether you are playing in Westminster Abbey or in the Seventeenth Methodist Church of Titusville, but he suspects that if the former, you won't be paying much attention to what he is writing (for he's not writing for professionals who have access to the world's music for themselves), and if the latter, he believes you will be interested, for he knows you have neither the means nor the time of seeing the world's stock of organ music and must depend upon him to bring it to you. He is now bringing you a piece your congregations will thoroughly enjoy. As Mr. Henry F. Seibert has discovered, an audience in Town Hall, New York City, wants its Bach Fugues and pretends to enjoy them and possibly does enjoy them, but it also wants its little ditties and simple melodies, and it enjoys them outright without any necessity of pretending. There isn't any reason why the Chimes for occasional accent should not be added with delightful effect. (Schmidt 1928, 40c)

CUTHBERT HARRIS: SHORT FESTIVAL POSTLUDE C, 5p. me. A melody or theme in the right hand all alone, 4-4 rhythm, nothing on the 1st and 3rd beats, a

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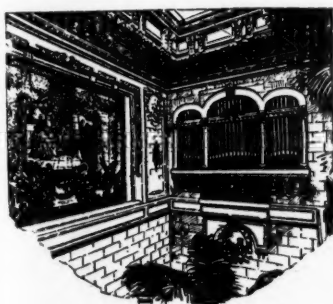
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pedal note and a chord on the 2nd and 4th beats. That's the music of the main theme. The middle section begins like a fugue but even though the composer could have made merry music on that theme in fugal treatment he did not do it; we think he missed a chance. Easy arpeggios for brilliance in a coda at the end. A practical, interesting, musical bit of service music either for prelude or postlude, depending upon the type of service you are playing. Get it on our recommendation if you like simple music that has the real stuff in it and gets there without pretense. (Schmidt 1928, 50c)

EDWIN H. LEMARE: *UNDA MARIS D*, 6p. me. The sort of a thing an organist improvises for himself when he is in good mood and at peace with the world. It is not a melody piece, or a piece with any definite intention; rather an improvisation for average service use, confining itself to fine registrational effects, if the player will go a bit further in that direction than the score indicates. Such pieces can be made abundantly worth while, and interesting to an audience. Rhapsody or Meditation or Communion would be equally good titles, were they not already pretty well worn. (Forster 60c)

HERBERT LESLIE: *SPANGLES: CAPRICE DE SALON*, EF, 5p. me. Purely a caprice, making nothing in the world but simple sprightly melody over a very rhythmic accompaniment. Double Touch will come in handy. It exists only for one purpose and that purpose is the entertainment of an audience; it is 100% successful. Almost too simple and sprightly for ordinary church use, certainly too sprightly for a prelude or postlude. Fine for informal recital use where you want your audience to have a good time. Transcribed by Mason Slade. (Forster 60c)

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A GUIDE FOR PURCHASERS

Obvious Abbreviations:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.at.b.h.l.m.—solos, duets, etc.
o.u.—organ accompaniment, unaccompanied.
e.d.m.v.—easy, difficult, moderately, very.

E. S. HOSMER: "IN THE BEGINNING WAS THE WORD", 10p. c. a. me. A real anthem, with a text that has not already been set a million times, and music that was inspired by the text rather than a vacant spot in a publisher's catalogue. It opens with a unison passage, a fine theme; and then a quiet section founded on a fair melody that neither gushes nor dies; after that a solo for alto (which my baritone would sing), and then the solo in the chorus against the continuation of the solo voice, and finally the chorus in 4-part work and the anthem closes. It is thematic, musical, musicianly, effective, choral, and most everything else that's good. (Ditson 15c)

CHARLES HUERTER: "HOLY LORD", 6p. cq. s. e. Of course the title repeats one word three times, but we save ink. It is not an old-style "holy" but on a poem by Wadsworth, and a bit of music that lends itself to effective singing; given a sympathetic rendering it will make something very beautifully churchly for your service. (Ditson 15c)

CHARLES HUERTER: "THE SHADOWS OF THE EVENING HOURS", 6p. qc. a. e. Another musical work of better inspirational values, especially valuable where the text will be both truth and poetry, namely at services which actually meet the close of day and the falling eve-

ning shadows; what could be more beautiful and effective than this little anthem when beauty and truth thus do meet in the same service? (Ditson 15c)

EDGAR STILLMAN KELLEY: "O BELLS SEND FORTH THE TRIUMPH OF YOUR SONG", 6p. c. me. Length of composer's name and title takes up all the space, but the beauty of this anthem is that it is a "chimes dedicatory hymn", written for the dedication of your new set of Chimes when you have persuaded some one to donate them. The Composer asks the Chimes to play the soprano part, and for ordinary purposes that will do, but for discriminating audiences and professional organists of ability, it won't do, and the organist will very readily pencil in his own correct Chimes themes to beautify the anthem as the Composer would have done had he been master of the Chimes. It's a fine idea and the anthem is somewhat like a good old ancient chorale; the text confines it to the dedicatory service. (Ditson 12c)

T. GUY LUCAS: "THE LORD IS IN HIS HOLY TEMPLE", 3p. qc. me. Here is something unusual if you are not opposed to the text; it is an opening response, and if we could change the text to say that we were in a temple erected to the name of the Lord, it would be truthful. And in that case the music would be fine; it begins with humming in a very effective way. (Flammer 12c)

J. CHRISTOPHER MARKS: "THE SOULS OF THE RIGHTEOUS", 10p. cq. s.t.b. me. One of the newest anthems of a famous composer of attractive melodies. Opens with tenor solo, followed by a harmonization of the same melody for chorus, then a new soprano melody, a baritone recitative, a climax, and ultimately a very peaceful close. An effective anthem, musical, easy, attractive. (Presser 15c)

J. SEBASTIAN MATTHEWS: "O LORD DIVINE THAT STOOPS TO SHARE", 5p. cq. a. me. We suppose long titles are necessary in order to adequately index an anthem in a catalogue. Anyway here is a bit of smooth melody, for solo voice and then for ensemble, with enough musicianship behind it to make it effective if it is well sung, or tedious if it is carelessly or mechanically sung. How can a reviewer do much with new music of this kind when so much depends not upon the music but upon the choirmaster who sings it? (Schmidt 12c)



PRACTICAL KEYBOARD HARMONY

By WADE HAMILTON

"THIS course will seek to give you all the necessary knowledge of practical harmony and will teach you this right at the keyboard, not on a sheet of manuscript paper . . . A good knowledge of the keyboard will enable us to do as we please with the chords after we have found out just what the chords are, how they are constructed and related." Perhaps we should underline "and related", for here is one of the stumbling-blocks upon which the student falls down and goes boom when he begins to feel his way around the keyboard in what he thinks is an improvisation.

The world is growing practical. The theoretical is more and more being shoved aside to make still larger room for the practical. The author gives a much needed warning when he cautions the student that he must completely and absolutely master each item, each statement before going on to the next. Of necessity the treatise has been made as condensed as possible. It is supplemented by a pad of keyboard charts upon which the

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REV. KARL REILAND, A. M., D. D., LL. D.
Rector, St. George's Church, Stuyvesant Square, New York City

Gentlemen:

Now that the instrument which you have installed in St. George's Church is complete and I believe from the report, which I get from our office just now, is also paid for, I cannot let the completion of this transaction pass without a word of sincere appreciation which on many accounts I feel personally and know to be shared by all the authorities of St. George's.

I am thinking not only of the beauty and nobility of your instrument but of your representatives who have done the work from the highest man in charge to the last workman on the instrument. I have never before seen such consistent interest nor such an exhibition of pride taken in one's work as I have noticed among your men. They seem to be more like artists in the spirit of enthusiasm they have for their tasks. I want to assure you that nothing but an obligation to recognize merit and the quality of the personal manhood which I find possessed of it in the workmen you have had in this place dictates this letter.

St. George's Church and the officials committed to its welfare associate themselves with me in sending you a message which you and your representatives richly deserve. You have made it a pleasure for us to recall that we have had this association.

With sincere personal regard, believe me,

Faithfully,

February 28, 1929.

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student can work out his knowledge. The author takes the student through a chord in all possible positions and keys, all at the keyboard by means of the charts, so that the elements of harmony shall not only be matters of a pencil and paper but matters of the living keyboard. 6 x 9, 32 pages, paper cover. (Published by the Author; see advertisement for address and price.)

PEDAL STUDIES
for
THEATER ORGANISTS
By VERMOND KNAUSS

"SINCE none of the several standard volumes of organ pedal studies now available includes exercises based on the special pedal technic characteristic of modern theater playing, these exercises are offered as a contribution to the further development of this branch of the organ playing art."

We all know why a chicken will cross the muddy streets on a rainy day. It's the same with playing the organ in the theater. We've got to get there somehow, mud or no mud. The chicken knows that. It's taking us a long while to catch up with the chicken in our fund of practical knowledge.

In the theater the organ must be treated with a brand new type of technic. Whether an effect or a dodge is good or bad depends not upon former standards of criticism but upon new standards of use. The theater organ must be rhythmic first, pungent second, varied third. Playing the theater organ with two feet on the pedal clavier is evidently all wrong, because it robs the results of the pungency available in the various crescendo pedals. That, so far as your reviewer understands the situation, is the one and only reason why the theater organist should be left-footed in his attitude towards the pedal clavier. A secondary reason is that by single-foot playing we are more likely to attain the desired staccato, the desired rhythmic pulse.

Mr. Vermond Knauss is one of the great teachers who has devoted himself to the welfare of the theater organist. He is trying to give theater pianists a knowledge of the organ, and church organists a knowledge of the theater; his practical results mark him successful.

In this book of Pedal Studies he requires, as does the theater, the use of one foot at a time. That is, each study is written to be played entirely by the left foot; after that it is to be played entirely by the right foot an octave higher. Now how about octave skips, fifths, fourths, and thirds? That's just it. These must be learned with one foot. Rather one foot must learn to do them accurately. And that is the purpose of the book. It begins where ordinary pedal studies stop, and carries the player on to the mastery of anything anywhere between the two extremes of the pedal clavier. Some studies are for the foot alone, some for foot and hands. Its value consists largely in the simple optimism that it can be done, and therefore must be done—and therefore the student does it. And there we are. Those who want to go through the mill, are willing to adopt a new idea or two, and are having a little difficulty with their feet on the left side and their crescendos on the right, will do well to get the book and go to work. (The Knauss School, Allentown, Pa., \$1.50).

A JOLLY TRIP TO MUSIC LAND

By LESLIE FAIRCHILD

A NEW way to teach children the rudiments of music, not the elements of piano playing or of singing, but a beginning of knowledge covering the whole realm of music. Humorous pictures are used, the symbols of

music notation are explained and used freely in colored pictures; everything is done to entertain the child as he is being instructed. For very little tots of course, but it looks like an unusually fine idea, delightfully carried out. (Forster \$1.00)

New Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE

ORGANISTS everywhere will be wise to get the *Eleven CHORAL PRELUDES* of Brahms in a new edition by J. E. West published by Novello. These beautiful preludes have not yet come into their own but this excellent edition should go a long way towards making them popular with organists of discriminating taste. The alto clef which Brahms used in a number of them has been discarded, a good version of the words has been provided and in other ways the works have been laid out in a most playable manner.

From the Faith Press, London, there came some nice organ trios, easy to play and quite charming to listen to. They are a *SARABANDE* and an *ALLEMANDE* and *COURANTE* by Charles Wood, edited by Dr. H. G. Ley. I like these numbers and have found them useful for pupils and for service use.

A *MINUET* and *TRIO* from Schubert's *QUARTET* in A minor arranged by Harvey Grace is not as attractive but would be interesting for teaching.

There is a very nice *BERCEUSE* by A. Toulemonde published by J. & W. Chester; the composer can write modern chromaticism and at the same time make it interesting to listen to; here again is a number worth playing. A *MEDITATION* by Phillip Illiff is a tone piece of morbid sentiment that is utterly commonplace. *CATHEDRAL REVERIE* by Clifford Bennett, not so hot.

From Paxton of London have come a number of new editions from their extensive catalogue. *SCHERZO* by T. Haigh is a well-written *Allegro con spirito* in F that would make a good recital number or an excellent postlude; it is not difficult and I find it goes on a small instrument very well indeed. Another number by the same composer is a *NOCTURNE* in Bm; it is about the same grade of difficulty as the *SCHERZO* and I have found it useful as a service prelude and also for teaching; the registration as given can be made very much more effective; I use strings in place of the diapason. I have enjoyed playing the *CARILLON* of H. A. Wheelton, a piece of medium difficulty that needs a fairly complete instrument to do it justice; if you have Chimes you can introduce them, if not the piece is just as good without and indeed Chimes are not called for. I have found the organ music of Ernest Halsey most useful both in recital and church and it is nice to be able to get the following numbers again: *NOCTURNE* in Em, a dignified piece of six pages that wears well; *CHORAL PRELUDE* on *Veni Emmanuel*, a splendid prelude for Advent; *CHANT JOYEUX*, a jolly little song, easy and effective on a small organ; *SONATA* in Gm, a well written work that contains a lovely middle movement that makes an ideal service prelude, and the following *TOCCATA* is an effective postlude. Among the other numbers that I have used and can recommend are *RHAPSODY ON OLD FRENCH CAROLS*, by William Faulkes; *CONCERT OVERTURE* by P. J. Mansfield; *CONCERT FANTASIA* in Bf by A. L. Peace; *CONCERT ALLEGRETTO* by R. Goss Custard; and the *SECOND CONCERTO* for organ and orchestra by Ebenezer Prout. All of these works can be obtained from the Marks Music Company of New York.

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April 1929, Vol. 12, No. 4

The American Organist

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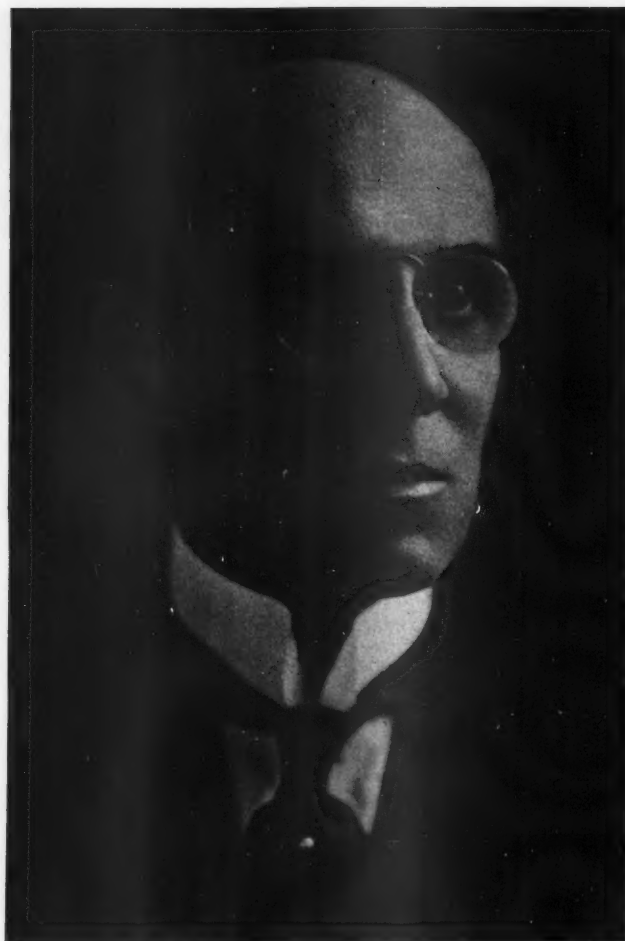
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S. WESLEY SEARS
Distinguished church musician who died in Philadelphia March 7th
Organist and Choirmaster of St. James' Church

The AMERICAN ORGANIST

Vol. 12

APRIL 1929

No. 4

Editorial Reflections

Honest Thinking



PUTTING it up to the minister is the favorite recreation of those in the pews. Putting it up to the Editor is the theory of Harris and Dibble, publication experts. Putting it up to our readers is our favorite policy. So we let Harris and Dibble say it, we let our printers print it, and we let our readers constitute themselves the subjects. "The great editorial need is for leadership in honest thinking. There is too much reflection of the industry in our journals and not enough initiative looking toward betterment of our industries. Real advancement of the industry must take into account everybody affected by that industry. It is not enough to promote the interests of a portion of an industry at the expense of some other part of it. A cosmic view is the only one that can furnish the correct answer. The cry of the world is for men of larger vision and more comprehensive grasp of all the elements that affect an industry, not forgetting the public, upon whom, in the final analysis, the whole burden must rest. The Editor must interpret an industry to itself and state the principles. . . . All our teaching has too great a tendency toward tentativeness. Real convictions are rare. . . . Our religion and our politics should not be heirlooms in the family, but rather should we test all our principles by the best thought and practise of our times."

That is worth thinking about, both before we send a thought into print, and after we take the magazine out of its envelope.

Mr. Dunham leads off this month with some thoughts on Professionalism, and Mr. Losh astounds us with some new ideas about organ design. Our ideas "should not be heirlooms"; much

"rather should we test all our principles by the best thought and practise of our times." Our own times. Today, 1929.

Mr. Scheirer goes to the foundations of our art and though he may seem merely to be entertaining us he is by no means entertaining but preaching, preaching the sound doctrine of revising our sales methods. It is of no use to reason that sales methods do not concern our art of playing; unfortunately they do. We cannot get good organs unless good organ builders build them, and good organ builders cannot build them unless they can sell them, and they cannot sell them if high-pressure salesmanship can win contracts that should be based on merit. Price-cutting must also be frowned upon. In the month of March an organ was dedicated with flare of trumpets that cost the builder of it—according to gossip which every salesman already knows—twenty thousand dollars more than it cost the church.

What we need is not a lowering of organ prices but a raising of them. There is one legitimate sphere where a lowering to the limit is good business and that is in the field of supplying organs to organists for their own studios, their own homes. Hand in hand with this lower, much lower price on the organ privately purchased for private ownership by professional organists themselves must come a longer term of credit. We of the profession can afford an investment of a thousand, two thousand, maybe three, four or five as a down payment, and we can afford, many of us, a thousand dollars annually thereafter if we can thereby be free men. We can be free men only by owning our own instruments. And it is recognized by every salesman and every builder that if the merry game of graft be eliminated the price can be cut to rock bottom if the purchaser is willing to allow reasonable time and reasonable delays in the building of the organ. The factory that holds money-making jobs aside while it works on these non-productive contracts of our own is certain to follow its course ultimately through the bankruptcy courts.

Another March incident concerned itself with the dedicatory recital on a large organ for a wealthy institution. The organist in control there demanded a recitalist not born in America. The builder refused and offered instead an American product. I do not know yet how it will be decided.

A manager who has made a success of booking organ recital tours repeated a remark all of us have helped circulate freely on every occasion, that the public does not want to hear an American artist. That is the easiest way out of it. Among other things it saves us many moments of painful jealousy. We eliminate the problem of trying to be generous with a competitor. It is wholesome to think about Mr. Kemmer, an organist who now owns an instrument upon which no money has been spared, an instrument upon which every one of us would be delighted to spend the rest of our lives. Yet there is no jealousy in Mr. Kemmer's attitude. He has refused to give a recital himself, other than the postludial recitals he has been doing so artistically for many months. What a fine thing it would be for the welfare of all of us if those of us who were merely theater organists would stay theater organists, those of us who were only church organists would stay church organists, and all of us give all our recital engagements to those few of us who are acknowledged recital organists. Postludial and preludial programs we all must give at one time in our lives. Mr. Kemmer has chosen what looks like the humbler course of giving the formal recital honors to those confessedly better equipped to play them, but is in reality the more glorious course of having the good sense to know, in the words of the late Bauman Lowe, what the church hired him for. "You probably were not hired to give concerts; try to find out what you are hired for."

And Mr. Kemmer knows what St. George's hired him for. He is one of the bright and shining examples of 1929. There are four choirs at St. George's. In spite of the great burden these four choirs impose on him, I have yet to hear any work on the St. George organs half the equal of what Mr. Kemmer himself did with those organs at an informal try-out when a few of us wanted to hear what the organs really sounded like. As a matter of fact, so little conceit, so little jealousy has he that he stopped in the middle of a number, got off the bench, and said that was enough from him and we should play it ourselves. It's the choir work that will be the most important factor in the revival or survival of the church and its organist.

The theater organist may or may not have been a part of the parade down Fifth Avenue in protest against the sound-film. It is hardly for the employed to say who shall employ him, when, and how. Mr. Barnes and I whiled away a few hours seeing the play *Holiday*, after we had talked ourselves out at the Harvard Club dinner with Mr. Hugh Porter who threatens to turn minister. During the intermission an ensemble furnished the music. I am not sure it was an ensemble, nor am I sure it was music. I am sure that there is a fertile field for players and builders alike. Displace the ensemble, which cannot be heard and is not listened to, but is expensive, and install instead an organ so voiced that it can be heard, and a theater organist so schooled that he can play jazz like a good Velazco pupil should. The result? The builder

would make money, the organist would have an easy job and make money, and the theater manager would—so dear to his heart—save money. The sound-film, not because it is better but because it is cheaper, will permanently displace those impossible ensembles which no musician can tolerate; it will be equally permanent in its elimination of the theater organist who cannot play jazz. There are many signs that it will not do very great damage, five years hence, to the income of any organist who can play jazz in true theater style. Mr. Crawford at one organ can play more entertaining jazz than can any but the top two-dozen of our jazz bands. Isn't his style and his record worth pondering?

If it be true that audiences do not want to hear an American artist, how can we account for Mr. Zeuch's ability to hold them in Boston for years when Mr. Germani couldn't hold his first audience at St. George's and give it an increase for his second? Or how do we account for it that all over America arises the report that it is impossible to continue to sell Bonnet, Dupre, Vierne, et al. in the same cities for consecutive tours? Those of us who are on the side lines and watching the plays know only too well that there has not yet been said three times in any season against any one of our own competent dozen American recitalists what has been said times without number about even the most famous of our non-American tourists, from locality after locality; namely, We have had him here and we don't want any more organ recitals.

It is unpopular to record these things in public and in print, but they have been said in private too often and by too many great authorities to be longer ignored in any honest consideration of the future progress of both organ building and organ playing in America. If there remain any doubting Thomases it may be necessary to commandeer the statements and signatures of those important co-workers whose names and words would give final seal to that optimism our own players need to acquire all over again. Nothing will be so profitable for the visiting artist to repeat in our ears as the phrase that our own artists are not wanted in our own land. But it is not true. Soon the visitor will again be ushered into his fitting seat of honor—only we shall ask him not to use our own American profession as a door-mat, which is not an unreasonable request to make.

And what is our distinguished guest's opinion of the product of our organ factories? I cannot repeat his too-frequent characterizations, for the reason that in their uncomplimentariness to the American organ builder they are too inelegant to print. Turn about is fair play, but vindictiveness has no place in the scheme of things American. We need go only far enough to shake from our clothes the dusty atmosphere of humility; hold our heads erect and look the world square in the eye.

There are no signs today which remain disheartening after we have applied the Harris and Dibble idea of a little "honest thinking." Besides, the honest thinking is wholesome; it results in an exhilarating optimism. If disaster overtakes any of us permanently, it will come to the builders solely through one or more of the malpractices of cut-rate, underhand, high-pressure selling, or to the players through jealousy and consequent efforts to tamper with artistic realms other than our own, be they concert, theater, or church.

S. Wesley Sears

A Tribute to a Great Church Musician by His Friends

A Compendium

By HERBERT BROWN and HENRY S. FRY

By PERCY CHASE MILLER and DR. T. TERTIUS NOBLE



ANOTHER sincere musician of great accomplishments has sung his last requiem and gone to his eternal rest. If any man earned such a rest, certainly this one also did. "Such a man for work you never saw; I firmly believe it killed him. But he wouldn't have been happy a minute unless putting himself for all he was worth into what came to his hand." Thus speaks his personal friend of

many years, Mr. Percy Chase Miller.

S. Wesley Sears, of St. James' Church, Philadelphia, died March 7th in the Orthopaedic Hospital whence he had been taken about the middle of February after an illness that had begun early in the year and was growing unconquerable. "It developed into pneumonia. Other complications set in which necessitated two operations on the lungs, the last operation on the afternoon of March 6th at 4 o'clock. Mr. Sears passed away at 11:40 a.m. on the 7th."

Mr. Henry S. Fry, a lifelong friend of Mr. Sears, says further:

"The funeral services were held at St. James' Church on Saturday afternoon. They had a full choir of about seventy voices, with Dr. T. Tertius Noble, of St. Thomas' Church, New York City, at the organ.

"There were about five hundred in attendance, including the president of the American Organ Players Club, the dean, subdean, and secretary of the Pennsylvania Chapter of the A.G.O., and members of these organizations as well as of the N.A.O. The Rector, Rev. John Mockridge, officiated and was assisted by the Rector of St. Clement's Church, Rev. Franklin Joiner.

"He was buried at his old home town, Huntingdon, Penna. Mr. Sears was organist of Christ Church Chapel before going to St. Clement's where he served about nine years, leaving St. Clement's to accept the appointment at St. James', which he held until his death.

"He was a tireless worker, always with the highest ideals in mind, never sacrificing them for popular applause. He held the associate degree of the A.G.O. and the R.C.O. In addition to his Philadelphia work, he was conductor of the Choral Art Society of Trenton, N. J.

"He was a communicant of St. Clement's Church and frequently played there on festival occasions, such as Guild Services or Patron Saints' festivals. He was one of the committee to draw up the specifications and select the Austin Organ for the Sesqui-Centennial and played three recitals there on it."

One of the outstanding music events of Philadelphia was always the Ascension Day service with choir and orchestra conducted by Mr. Sears at St.

James'. That service was reviewed by Miss Frances L. Davis in the January 1923 issue of this magazine. In that same issue Mr. Percy Chase Miller wrote an article to pay tribute to Mr. Sears. Mr. Miller has since retired from professional life and moved to the seclusion of his country home on Martha's Vineyard Island, where he penned the following remarks, not for publication but for such information as he might be able to add in tribute to a great musician. Since Mr. Miller's remarks ring all the clearer without revision, we print them as they came:

"Our friend S. Wesley Sears died last Thursday and the funeral was held from the Church this afternoon. Since the Philadelphia paper's account of him is so incomplete, not to say inaccurate, I thought perhaps you would welcome a little information.

"The paper says he was 53; whether this is accurate or not I do not know, but I had thought he was somewhat older than this. Anyway, he came from Huntingdon, Pa., where his father was a parson (Methodist, I think) and so far as I know he may have been born there, as the newspaper notice states.

"From a child he has told me he was fascinated by the organ, and after he had moved to Philadelphia as a young man took up its study seriously, under Henry Gordon Thunder and the late Minton Pyne. His first church position, so far as I know, was at Christ Church Chapel, and I do not think he remained there very long. An incumbency of some nine years followed at St. Clement's, a very ritualistic parish, where the music had attained distinction under a Mr. Tipton (the same who is listed among the Founders of the Guild, I believe). Here the type of service was especially congenial to him, affording considerable scope for artistic improvisation, and the amount of work he did to prepare himself adequately for the opportunity it offered would have made you and me blush. He was always a perfectly tireless worker, and seemed to live only for his church work, although somehow he found time to be a painstaking and inspiring teacher for a selected number of pupils.

"From St. Clement's he was called to St. James' about 1910 or '11, and remained there until his death. Here also he had a large boy-choir, and a most excellent choir he made it. The annual Ascension Day service, with full orchestra, under his direction has been one of the high lights of church music in this country.

"For years and years, instead of taking a vacation he used to go abroad and study like a trooper. He coached for the A.R.C.O. degree (and took it) with 'Westminster Bridge' in London, and spent his Summers for years studying with Widor. Anybody who has ever studied with Widor will tell you that this was no picnic. But Sears knew what he was after, and he got it. As a Widor player I do

not know his equal, and whatever you may think of Widor as a composer you will admit that the man who can play Widor's organ music properly is a man to be respected.

"Such a man for work you never saw; I firmly believe it killed him. But he wouldn't have been happy a minute unless putting himself for all he was worth into what came to his hand. Preparing a recital for him was a serious task. Some years ago I played a recital for the N.A.O. and Mr. Sears invited me to do my polishing up on St. James' organ, a good-sized 4-manual by Hutchins, and much more complete than that at my own church. He also attended the convention that year, and afterwards said to me that I seemed to go into the thing as if it were a sort of a lark, which indeed for me it was. But no recital or service was anything of a lark to him. Handicapped through life with wretched eyesight, never any too robust physically, he did perfectly splendid work, but at a cost that to most of us would have seemed excessive. Devoted to his profession, fortunate in appreciation by his Rectors and congregation, he was, I think, very happy in his work, and died in harness as he would have wished."

Mr. Sears is survived by a brother and sister, if we are correctly informed; his parents preceded him to the grave; he never married. His work was all that counted in life. But that work counted for so much that it made warmest friends of those with whom he labored. When the report was sent to the Rectory that Mr. Sears was sinking rapidly on Wednesday afternoon, Dr. Mockridge, his Rector, went immediately to the hospital and stayed through the night, that he might be near his organist should need of any kind arise. New York City sent its quota of friends to the last rites, among them Dr. Noble who played the funeral service for his departed friend, and Mr. Herbert Brown who had for many years been a warm friend of Mr. Sears. As the end drew near and it became evident that this was his last and his conquering enemy, the enemy whom none of us can hope to escape, mutual friends telephoned to New York to inform Mr. Brown and he went immediately to the bedside of his friend. One who can thus make friends has indeed not lived and worked in vain. We close with the remarks of a man whom Mr. Sears greatly admired and whose music he championed without limit; Dr. T.

Tertius Noble, known to all organists for his great church compositions, says:

"By the death of S. Wesley Sears . . . the church has lost a loyal and devoted servant, one who gave his very soul to uphold the finest traditions of a church musician. The writer, who first met him at York Minster when he was visiting the English cathedrals, has known him for a number of years. The friendship which was formed at that time had been maintained to the end.

"During the sixteen years of my work in this country I have had many opportunities to meet and chum up with this fine man. Our conversations were often on musical subjects, but frequently on other matters in connection with church work and the general uplift of church music, a topic in which we were both very much interested. Those who have attended the musical services at St. James' during the past fifteen years will have noticed the steady improvement, not only in the kind of music sung, but also in its performance. The Ascension Day Service was a great feature, possessing wonderful dignity and beauty. This, Mr. Sears brought to a great state of perfection. As an executant Mr. Sears ranked high, his playing being that of a finely cultured and trained musician. He also possessed an emotional side to his work which gave added charm.

"His work as choirmaster was of a very high order. He thoroughly understood how to get the best out of his boys, not by any freakish methods so often adopted, but by sound, sensible means, and above all by inspiring the boys to give of their best by his winning and lovable personality. This fine musician has passed on all too soon. We who are left and were his friends can be thankful to have known him. The devotion which he gave to his church should be an inspiration to us all. He was a man of strong convictions, loyal to those convictions. His thoughtful, unselfish nature in all that he undertook was so absorbed in the work which he was doing that he knew no time for the little pettinesses of life. He was ready at all times to make sacrifices in the services of others whom he knew he could help. He was the sort of man who won the respect of his boys and men, who loved him not only as their choirmaster but as the man they knew him to be."

Whereas the membership of the American Organ Players' Club have learned with sincere regret of the death of their fellow member . . . we desire to record our appreciation of his sterling abilities as an organist and choirmaster, in the realm of which he achieved such signal success at his post at St. James' Church, also as a friend to and a co-worker in the organization, which we represent; be it resolved that we publicly record our estimate of his worth as a musician and artist.

—THE EXECUTIVE COMMITTEE, A.O.P.C.

Concord and Discord

A Few Reflections on the Question of the Eternal Conflict of Repose and the Will to Move

By WALTER H. NASH, F. A. G. O.



IN THE REALM of music, one of the most important of nature's dual forces is the contrast in the elements of concord and discord. In the expression of these elements is embodied the feelings or emotions of mankind, which in a general sense may be classified as repose (concord), and motion (discord); the degree of its motion depending upon the intensity of the emotional force.

Hence, it is obvious that music in its purest form is an expression of the duality of man's inner nature.

As Colin McAlpin said in *The Musical Quarterly*: "From time immemorial music has ever been the most natural expression of emotion. Man's feelings instinctively translate themselves into audible utterance. In the wail of sorrow and in the shout of joy we have the primitive promptings of a music yet to be.—Whilst other arts have found for themselves divergent modes of expression, music has, all down the ages, concentrated solely on the inward promptings of the spirit."

The composers of contrapuntal fame, ranging from early Flemish masters to the super-master J. S. Bach, created many examples of discords in their compositions, but in most cases the friction caused by two or more parts rubbing together, was duly prepared and resolved.

Monteverdi (1567-1643) appeared to be the first to gain attention by attacking a dominant seventh without due preparation, although it was not until the middle of the Nineteenth Century that the secondary chords of the seventh enjoyed the same freedom. Since then, the ever increasing consciousness in man awakened by the steady development of materialistic things about him, has found itself voiced in such discords as are heard today in Stravinsky, Goossens, Ornstein, Ravel and others. Many will say that the dissonant effects created by these composers overstep the boundary of music and become nothing short of noise, but lest we judge too prematurely, let us compare modern tendencies with the innovations of others.

As Walter Dahms said, in his excellent article on *The Gallant Style of Music* (in *The Musical Quarterly*), "Three centuries full of music have amplified the exploit of Monteverdi but, in principle, they have been unable to go beyond him."

Monteverdi's use of the dominant seventh caused many severe criticisms, one appearing in 1600 in pamphlet form and entitled "The Imperfections of Modern Music." In Wagner's case, his efforts were hissed, scorned, and absolutely condemned by quite a majority. His utter disregard to customary usage of so-called laws, relative to the movement of concord and discord, brought forth the criticism that

such combinations of tone, not having been heard before in a similar manner, were unsuited to the usage to which they had been put, and, therefore, could have no meaning to an audience so accustomed to these effects. But Wagner, a little more far-sighted than his critics, had merely taken another step towards elevating discord to a yet higher plane, so that now his works are listened to with mixed feelings of admiration, ecstasy and complete enjoyment of the whole.

What is the result? Has the discord of Monteverdi which is common today, become a concord? Surely the tonal effect of a dominant seventh to us of the 20th Century is one of considerable mildness in comparison with modern discords, and even the dominant ninth loses its harshness in the hands of Tchaikowsky. Nevertheless, for all of that, a dominant seventh cannot be classified as a concord for the simple reason that it does not, and never will, create a feeling of rest or repose. True, its emotional power has been considerably reduced and overpowered by its bigger and stronger brothers of present-day usage, but that it still contains a force of its own, no matter how small, cannot be denied.

As in the aforementioned cases of Monteverdi and Wagner, and of course other masters who have contributed in introducing discords in unusual ways, the general acceptance of such uses eventually manifested itself in the form of rules. Some of the present-day theorists have made quite an extensive study of discords, attempting to name and classify them into a vocabulary which will be serviceable to the aspiring composer, but in so doing, have found themselves involved in an affair of the utmost complicity, ever increasing as their analyses lead them into works of the ultra-modern school. Their reasoning is consequently from effect to cause, instead of the more logical method of getting at effect through cause. They have overlooked an important point, namely, from whence arises discord?

Since concord is governed by the feeling of repose, it stands to reason that as soon as one of a combination of tones constituting a concord is put into motion, it has immediately responded to a desire to go somewhere, and through its own inertia, has placed itself in the realm of discord. But by so doing, has the fundamental feeling of the original chord been altered? Should it assume a new name? We may as well ask the question, does a clover leaf with four petals still remain a clover leaf in spite of the fact that the majority have only three? Its shape has been altered, and in the case of the chord, an increasing intensity of feeling may be discerned, but it still remains the fundamental out of which arose the desire for motion.

In furthering this argument it might be assumed that at times even a so-called concord may be discordant in effect, since the true feeling of repose can only exist in one element, namely the keytone.

Therefore, any tone or combination of tones other than that of "one", moving within the consciousness of a given tonality, can only find complete rest in the keytone of that tonality. Perhaps few will recognize this as belonging to the realm of discord, and in fact it may be difficult to draw the line at the point where repose through semi-repose grows into mild dissonance and complete discord, but if one will remember that semi-repose is merely a slight hesitation on the part of motion, which must soon be continued, it strengthens the proof that concord can only exist in a feeling of complete rest, which is the keychord in its purest form.

The obvious conclusion drawn from the foregoing can only lead to one result. Discord is pre-eminent in the music world! It controls and rules

with a mighty hand, but not to the complete annihilation of concord; for, as previously shown, discord grew out of concord, and in its progression forward, must eventually seek rest in concord again. In this way the law of duality is kept intact, and in this law is found the true basis for either the analysis or creation of a music composition.

In the manifestation of life, one finds an example that is clearly a succession of discords, with here and there a cadence or halting point which gives an opportunity for the renewing of the vitalizing energy, after which the onward march is resumed, to ultimately find its rest, as the spirit departs from this world, to seek motives for development on a new plane; and so begins another movement of the great Creator's Symphony.

Professionalism

The Need for Greater Realization of Responsibility and for More Thorough Technical Foundation

By ROWLAND W. DUNHAM

Director of the College of Music, University of Colorado



IT MAY BE WELL to consider the nature of our art. The function of any art may be regarded as its power to arouse in the recipient—the auditor in this case—a mental or emotional reaction which is lofty in its ideal. In literature, in painting, or in architecture the means of expression is concrete and familiar enough to arouse reactions of a more or less definite character. In the language

of tone the entire lack of anything tangible makes it impossible to do more than suggest a mood or an idea. With such the case we might aptly enough term music a suggestive art. When music serves as a setting to words, we have the union of two artistic elements. The definiteness of meaning is couched in a spoken language, and an attempt to amplify and ornament the ideas may or may not be a complete success.

There is a general division of music into two classes. The first of these consists of music which is purely entertaining. The second is that which corresponds to what we call literature in our classification of man's use of words. As already indicated, the position of any composition in this category must depend upon a most illusive artistic quality—that of arousing a reaction in the minds of the musically intelligent. Very few people—even among the musically initiated—seem to be aware of the existence of the line of demarcation in music between the music of entertaining purpose and the music of artistic purpose.

The dividing line is not, however, always so easily located. We have a considerable amount of music which is comparatively light and inconsequential, with the stamp of artistic merit firmly imprinted upon it. This may be either by virtue of the eminence of its composer or the superior workmanship displayed. It would appear, then, that all music to be artistic need not be too serious or phi-

losophical. This is true. The emotional reaction to such music may be quite as worthy as the deeper feelings aroused by a more serious composition. As in literature or the fine arts, the final judgment must rest upon those of the profession who are qualified by training and experience to decide.

On the other hand we have a vast amount of music of a popular character to be used in dance or theatrical entertainments that cannot by any stretch of the imagination be regarded as artistic in any degree. It is here today and is gone tomorrow. Such music need not of necessity be objectionable. We have a need for it just as we seem to require a comic supplement in our newspapers.

In Europe the requirements of the reputable conservatories and private teachers are extremely rigid. The English university degrees, for example, may be obtained only after a severe course covering the most advanced theoretical subjects and proved by examination. The result has been criticized by many as causing a suffocation of the spontaneity of the student. At any rate English musicians are thoroughly equipped.

In America we have an entirely different state of affairs. Anybody who claims to be a musician may be accepted as such. In fact, very often these are the sort whose work seems to prosper best, financially at least. As to the qualifications, who shall say who may be a musician? The public is not sufficiently initiated to discriminate. It is such organizations as the professional societies that must work for the solution of this problem. By recognizing each other on the basis of accomplishment a certain standard is set for the community, to the tremendous advantage of the musical situation.

As to music degrees, there has been a sad state of affairs in America. All sorts of institutions, legitimate and otherwise, have been dispensing music degrees for a number of years. I have heard of a college in the middle west which formally presented a Mus. Doc. degree to its faithful and hard-working piano tuner. Not long since I had two students with degrees from a Chicago concern

which conducted its business by correspondence. They were utterly impossible from a scholastic standpoint, lacking the fundamentals of even elementary harmony. The "corrected" work I was shown was graded high, with the most glaring mistakes uncorrected. A man I knew in Ohio had a Mus. Doc. degree which he had obtained by the mere payment of fifteen dollars. Happily, these conditions are rapidly improving. Music standards have risen slowly and definitely, during the past twenty years particularly. A group of leading music institutions have established a minimum for the Bachelor of Music degree.

There is bound to be a greater demand upon the resources of the musician in the next generation. How may we, the teachers of this generation, prepare our students to meet this demand?

The tremendous strides in performance (technic of playing or singing) has brought about a standard which is infinitely above those of twenty years ago. It is rather in the direction of all-around musicianship that our weakness lies. Music is a language which requires an exhaustive study to master. It is not enough to know how to read music and to be able to give a fairly acceptable interpretation. A true musician should have a knowledge of the constructive details of a composition, to have the sort of understanding which is, in the best sense, professional.

One of the purposes of the study of harmony is to develop in the student that sensitiveness to the tonal combination that might be termed the harmonic sense. This may best be obtained by a most careful and thorough study of the structure, progression, and musical effect of chords through written work; but also by simultaneous application at the keyboard and examination of this procedure in music compositions—which is analysis. We have been turning out students from our harmony courses with but the faintest smattering of the subject.

We must insist upon the necessity of this training and knowledge. I maintain that it is a fundamental need today. With the explorations of our modern composers, nearly always along new harmonic lines, the need of an appreciation of harmonic effect is obvious. To have any understanding of the dissonant experiments of modern music must make ever increasing demands upon our musicianship. The professional must certainly be equipped to meet this situation or be hopelessly behind the times. Nor will it avail us anything to attempt to dismiss these compositions as being extreme and impossible. Anybody with his ear to the ground must be aware of the fact that this music has definitely arrived. What particular form it may eventually assume one may only conjecture. But it must certainly be quite unlike that of the Romantic period, of Wagner, or of that which we used to call "modern"—Debussy, Ravel, etc. Above all we must keep an open mind, governed by a music knowledge that can never be stationary.

The question is often raised: "Why do we not produce a great composer?" There are probably several basic reasons. In the first place, our musical background has been inadequate. We are indeed musical infants. Great geniuses are an occasional accident and it has not fallen to our lot to

have a notable musical accident as yet. Our music efforts have, so far, been mainly directed in the channels of performance. We have been satisfied to develop performers almost exclusively. How, indeed, could a composer make a living? It is doubtful if a supreme master could make a living in America today by composing music.

Very few persons would have sufficient understanding of the modern musical idiom to accept him as such. And to receive consideration from a publisher would be out of the question. Some of our most promising composers have, to my definite knowledge, their best works stored away in their desks with not a possibility of their publication. And the music that sells and makes money for publisher and composer today will no longer be heard in twenty years.

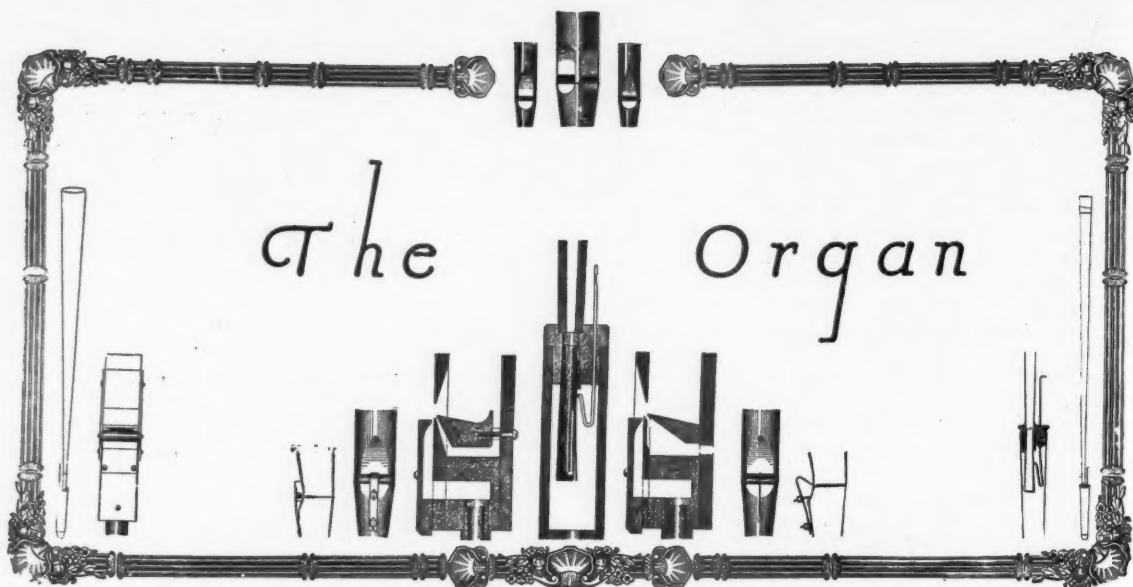
Now as to the musical public. Some years ago a statement was made that the number of non-musicians who seriously supported music by their attendance at recitals and concerts was in reality extremely small, less than one per cent. This may have increased by this time, but at best it remains relatively small.

The radio and phonograph have been tremendous assets in the interest of the musical education of the masses. In spite of the predominance of popular music one must feel much encouraged by the advance we have made.

A most important factor in making America musical is the work done in the public schools. We have had to start this work with the methods of the old-fashioned singing school. The basis has been a system of vocal sight-reading known as Sol-Fa with a movable Do. The rise of bands and orchestras in the schools has made necessary a more scientific attitude, with an absolute reading of the notes on the staff. Even more significant and promising is the teaching of piano in classes. Without taking the time to argue as to the superiority of this scheme over the old methods of vocal work, I must content myself with the statement that this is the greatest step ahead in musical education that has ever been made in America. The entire structure of music composition rests upon an instrumental idiom. With anything less than a definite knowledge of the theory of music notation in at least two clefs and based upon the keyboard, our musical advance as a nation must be seriously retarded.

Another important consideration is the attempt to discover musical talent in children at an early age. In a recent *Musical Quarterly* was a good article regarding the subject of tests for musical talent. One of our eastern cities has already established these tests for all children in the lower grades. As soon as special talent is discovered the child is watched and given opportunity to study music, with the eventual assurance of advanced study if he makes a good showing.

The music profession has a special duty to the future of American musical life. Perhaps one of the most vital needs is the improvement of our standards in the direction of thorough musicianship. We have also a tremendous educational responsibility which is today showing a more encouraging prospect for the future. May we live up to our opportunities and become entirely worthy of the noble name, Musician.



Under the Editorship of
Mr. William H. Barnes
 Combining the Practical Requirements of the
 Organist with the Science and Technical
 Supremacy of the American Builder

Mr. Barnes' Comments

—FETISHES?—

UNDER the title "Fetishes and Taboos" Mr. C. Seibert Losh has written an article for this Department that has given me much food for thought about many of the points he brings out.

I have never classed myself as being a real conservative or one who insists on doing what has always been done before, simply because of that fact. The readers of T.A.O. the past few years will probably have gained the idea that I am somewhat more advanced in thinking along certain lines in organ matters than many of my contemporaries. If advocating doing some of the obvious things that can be done conveniently and economically with the modern electric organ in the matter of intelligent unification, can be called advanced, I at least qualify. Those readers who remember my controversy with Mr. Batigan Verne a year or so ago will know that I am not accused of being conservative by that gentleman.

However, I cannot begin to go as far as Mr. Losh in many of his state-

ments. Taking them seriatim, as the lawyers say, I cannot agree that draw-knobs persist in 10% of the organs because of Preconditioned Reflex due to early training, predisposing the builder and organist to this style of stop control. This is only partially true to say the least. In my own case, I was brought up and for many years played no other than the stop-knob type of organ but after a small amount of practise, found the stop-tongue console equally convenient and have played the latter almost continuously for the past half dozen years. However, I find no inconvenience or difficulty of any sort in playing the draw-knob type. The obvious argument in favor of the stop-tongues is that a less expensive and simpler combination action can be applied to this style of console when the stop-tongues are disposed in a straight row, or slightly curved, than when the stop-tongues or drawknobs are disposed at the side of the console. There is, however, no question but the draw-knob type, especially for a large organ, is more handsome and imposing in appearance than any type of stop-tongue Console. Also the draw-knobs seem to group themselves and tend to have a more fixed location, so that they may be more readily found, especially in the case of a large organ.

If it were a simple open and shut proposition as Mr. Losh seems to think, certainly one or two of our leading builders would not persist in building the draw-knob type of console exclusively, as is the case with the Skinner Organ Company in particular, who have in many other matters shown themselves to be leaders in matters of organ tone and design, rather than disposed to sit back and do things the way their grandfathers did. I think this matter cannot be so easily disposed of by simply quoting Preconditioned Reflex, whatever that is.

We come next to the seven-octave manual, which Mr. Losh states causes the greatest opposition from the same quarters that oppose the stop-tongue console. The opposition is caused by other reasons than the ones advanced by Mr. Losh.

In order not simply to give my personal impressions of this proposition but to give our readers the benefit of the ideas of many of our best organists, I have consulted with them as to whether they would like to see, in the first place, the keyboard extended up an additional octave. This could be done with practically negligible expense, as the pipes in most cases are already provided or, if necessary, the chest could be extended to 85 notes with small additional expense, at least for the 8' stops. There seems to be a majority of organists that could find use for the additional octave, particularly when playing piano or orchestral transcriptions. This immediately raises the question as to the propriety and desirability of playing this type of music on the organ. In any event, if transcriptions are used

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they can certainly be done much more conveniently with the additional octave and I personally can see no objection to its introduction; but if it is done, for purposes of uniformity, it should be applied to all keyboards. This at once takes us back to the original question of draw-knobs versus stop-tongues; if the keyboards are to be made longer the stop-knobs that are arranged at the sides will necessarily be farther from the player and inconveniently so.

The question of the downward extension of the manual, which is the matter Mr. Losh places most emphasis on, does not seem to meet with approval from those I have talked with, nor do I see the necessity or advantages Mr. Losh claims. The same thing can be easily accomplished by a Pedal to Great or Pedal to Choir coupler that would couple the low C of the pedal to the low C of the manual so that if the organist has not sufficient pedal technic to skate around the pedal keyboard with distinction, he may do these passages with his left hand, and by means of this coupler accomplish all he could with an additional octave at the bottom of the keyboard.

The question of a suitable bass should certainly not bother those organists who have a really modern console with many general pistons that immediately and automatically provide a suitable bass with any manual combination desired. The real facts are, that the present bass of the manuals extend practically an octave lower than is ordinarily required on the manuals, the lower octave being useful chiefly when coupled to the pedal by means of the manual to pedal couplers. If any one doubts this, let them look at the keys of their own console and (if they have not been cleaned recently) see if the dust has not accumulated heavily on most of the lower notes of the keyboard. I think we will find them not much more frequently used than the top octave of the pedal board by most of us.

Those whom I have talked with have had no experience with a seven-octave manual and I must include myself in this list. Therefore it is only fair to say for Mr. Losh that there may be more in what he says than we realize.

Senator Richards, in the world's largest organ he has designed for the Atlantic City Municipal Auditorium, has insisted on a seven-octave keyboard for one of the divisions and this may furnish the organ of real importance that will cast aside the hampering restrictions of the tracker organ.

I am sure most organists consider themselves musicians in spite of what Mr. Losh says or in spite of the fact that they may not play orchestral transcriptions on the organ. Certainly any organist who has passed the examination for the Guild is not only a musician but a scholar as well. The question of musicianship may perhaps well be raised with many singers, but certainly cannot be raised in regard to any competent organist. There may still be a great company who consider crisp or staccato touch on the organ the height of vulgarity, but certainly not our leading concert organists who, after all, slowly but surely establish what is good or bad taste in organ playing and who make frequent use of this touch. The essential problem in the modern organ, that makes it an instrument worth listening to by every cultivated musician, is the degree of expressiveness and flexibility of which it is capable, under the hands of a master player. Therefore it seems to me that far greater attention should be paid to the effectiveness of the expression chambers and the rapidity and sureness with which the shades act. By this means the competent organist can obtain any nuance or accent and make an organ recital a vibrant, living exposition of great music, whether he has five octaves or seven, draw-knobs or stop-tongues.

Mr. Lynnwood Farnam's dictum about organ consoles is emphatically my sentiment. When he was asked what type of console he preferred, his reply was in the form of another question, "Does it work?" The facts are, that nearly all of our well known builders are making a reliable and efficient console at the present time,

of one type or another, and one to which any organist can adapt himself. If the manual keyboards are to be extended upwards to six octaves, it will practically involve stop-tongue control. If the keyboards are not to be placed out of center they will almost necessarily have to be extended downward an octave as well, or we will have to go through the process of orientating ourselves all over again between the pedal board and the manuals, which had to be done when the pedal compass was extended to G and the second C of the pedal could no longer be placed over the middle C of the manual, even though this formerly satisfied a "theoretical something" in the organist's mind, to quote Dr. Audsley.

As nearly as I can determine, Mr. Losh has politely called the rest of us back numbers and tradition worshippers because there has been persistent opposition to some ideas of his that are new, though the matter of playing the entire pedal keyboard from the manual has not only been thought of but such a coupler as I refer to was placed on a large organ the Kimball Company built in Chicago some thirty years ago.

It is only fair to our readers that Mr. Losh be given an opportunity to be heard and also only fair to them to note that this Department does not subscribe to more than 25 per cent of the ideas Mr. Losh advances.

Let each of us read and decide for ourselves. We certainly need men like Mr. Losh to stir us up occasionally and make us a little less satisfied with what we already know and are accustomed to. The organ world needs just such a man as he is; I am glad we have him.

Fetishes and Taboos

They Decried the Crescendo, the Radiating Pedal Clavier,
Electric Action, Unification, and Stop-Tongues
—so Here's Another Idea to Condemn

By C. SEIBERT LOSH

JUNGLE savages are self-limited and oppressed by mental compulsion of certain ideas, to us preposterous, of silly things they must do, or have—fetishes and absurdly forbidden things—taboo.

Modern psychology covers this in the general term Preconditioned Reflex, and finds our cultured modern civilization afflicted with numerous hangovers of old periods, many of them far more absurd than those the wild man cherishes.

This is well illustrated in current discussions of organ design. Some thoroughly sincere organ friends are unable to think except in terms of the tracker organ. A few others, including builders of organs, advance as far as tubular organ design and stop right there, with a loud hullabaloo of holy horror at anyone who would cross the line into the extended possibilities of electric action.

Surely we can all agree that a so-called Straight Organ is nothing whatever but a tracker organ with

electric action hooked to it. From a design standpoint, the organ with a few soft pedal stops available for parts of manual stops, and a duplex section of Great and Choir or similar interchangeability, is a tubular organ only. In a larger sense, any organ with draw-knobs and any organ with five-octave manuals is a tracker organ. In a tracker organ large bass notes could not have their valves opened by finger power—foot power was required so the bass notes were exclusively controlled by pedal keys. So long as we cling to the limitations of the tracker organ we are still building tracker organs, actuated by electricity though they be.

Draw-knobs persist in ten per cent of the organs built. Distinguished artists are numerous who in their youth and training had no other stop-control. Builders and players alike are with us, routined in knobs in boyhood and frozen against stop-keys in strenuous competition. Always we have our old friend—Preconditioned Reflex—taboo! Taboo!

The very recent introduction of seven-octave-manual organs provokes an amazing opposition from these quarters. Yet here is no alteration in the existing character or technic of the instrument—merely an extension horizontally of its tonal range. One plays the pedals as usual if that is desirable and convenient. Manual bass and treble is also available when and if desired.

It is a reasonable assertion that the general avoidance of organ recitals by musicians, amateur and professional alike, is due in a large measure to the safe bet that the performer will exhibit his virtuosity in a composition at least partly pedal solo. Of all the pathetic sights under the sun, the funniest is to see an organist grasp the sides of the bench or console and trippingly render Bach or Franck—"trip" is right and "render" also. No man, living or dead, can play thus, to sound like music. No feeling, no phrasing, wrong keys, missed notes, awkwardness, bad taste, unintelligent, absurd!! Who can play foot scales or passages with a fraction of the speed, character, finish, and expression possible to the fingers? Why must the organ have a drone bass as the bagpipe? Why, also, may not the organ sparkle on occasion in the high trebles?

The major objection to transcriptions for the organ lies in the necessary distortion to accommodate the music to the limited manual compass of the five-octave organ, which really has a complete scale of but four

octaves except in the key of C. What an anomaly! Nine octaves of tone in the organ and four octaves of it available manually!!

This preposterous condition forces the transcription to a remote key from the original, into abbreviation and distortion of scale and arpeggio, until the effect of the original composition is largely lost.

It is just as reasonable to object to the enlargement of the organ vertically, by additional stops, as to object to its enlargement horizontally by additional manual compass. How the released old prisoner misses and mourns his bars and fetters!

Perhaps the major difficulty of registration is to have ever available a suitable bass. Great to Pedal coupler is the most used stop on the average organ. Seven-octave design relieves this difficulty completely, for one manual and full organ at least. Any stop drawn on the seven-octave manual has its full bass available to the fingers. A Melody Touch may give you the Bass Note without reaching for it if desired. Sostenuito is practical in any part of the organ scale—more horror!

Some artists find great color effects in opening one crescendo chamber and closing another simultaneously. On a seven-octave organ this may be done without sacrificing the bass.

Many fine effects in the orchestra have two independent bass parts. This is possible and very effective in a seven-octave organ.

An elaborate melody of slow notes may be played with both feet on the upper keys of the pedal board with

an effective bass played manually.

On any organ the performer has a melody and accompaniment standing choice equal to the number of manuals, but only on a seven-octave organ has he any standing choice of bass.

Three years experience with the seven-octave proposition has shown that organists viewing it at a distance do so with suspicion and doubt, but no player has yet tried out thoroughly the resources of the extended compass without becoming a solid adherent. The important thing to realize is that the existing technic and tradition of the organ remains undisturbed, while at the same time the doors open to a vast body of music impossible in the ordinary instrument.

In particular the organist who is familiar with the great works for the orchestra and the piano and with opera, is able immediately to play practically anything without transcription. We must, of course, reckon with the existence of a large company of organists who are not musicians in the general sense but merely players of the organ and who strenuously object to any music played on the organ except that composed for the tracker type of instrument. A great company of them still consider crisp or staccato touch on the organ the height of vulgarity, and cling to the idiom of the tracker organ in which it was necessary to overlap the beginning and ending of the notes to cover the gasping, shaking whistle of the bellows blown and otherwise faulty articulation of the tracker organ.



A SKINNER CONSOLE: ONE

No fetish and taboo here, but an accepted work of art as developed and expressed in a residence console by the Skinner Organ Co.

The modern organ with the vast improvement in voicing, particularly of string tones, and the employment of increased pressure on the reeds, has brought about a high quality of articulation in the speech of the pipes, relieving the organist forever from the urgent necessity of playing legato, which was the only style tolerable to the ear on the old tracker instrument. Why should we cling to our old ball and chain? The appetite for the impediment of tracker organ days can only be accounted for by the modern scientific explanation of Preconditioned Reflex.

The plain fact is that we shall have to set up a completely new type of reflexes and this will take time—at least a generation. The installation of some organ of world importance, that would cast aside the hampering restrictions of the tracker organ, would be the one first real step of progress, and some of the builders who have grown fat by pandering to the Preconditioned Reflexes of organists might very well sacrifice a year's profits radically revising the instrument in the light and opportunity of modern mechanical and musical possibilities, with prizes for compositions adapted to exploit the enlarged resources of the nine-octaves of tone boldly called King of Instruments.

The application of seven-octaves in our own experience has been highly successful when applied to a single manual, which becomes the Grand Chorus of the instrument, somewhat after the manner of the Chœur of the French cathedral organ, to which all other manuals are coupled.

This application has been found useful in instruments of moderate size, even of two manuals, and the increased cost is negligible if intelligently designed. The writer has always objected to hypothetical specifications intended for hypothetical places but for the purpose of this discussion we might point to an average specification of any typical seven-octave three-manual instrument of moderate cost—under simple conditions approximately fifteen thousand dollars.

This specification would be based on the Straight Organ, unification being limited to the pedal stops and their extension being applied only to a single manual, so the couplers would be one hundred per cent effective and the minimum objections could be met from those who oppose the Unit Organ. The simplicity and usefulness of the seven-Octave method in a Unit Organ is too obvious to require an illustration.

A 7-OCTAVE SUGGESTION

ILLUSTRATING WHAT CAN BE DONE
Builder, MIDMER-LOSH

PEDAL:

32 Resultant
16 Diapason
Dulciana
Bourdon
Lieblichgedeckt
8 Octave
Major Flute
4 Piccolo
16 Tuba Profunda
8 Tuba

GREAT:

5-Octave Manual, 6-Octave Chest
16 Diapason
8 Diapason
Gemshorn
Clarabella
4 Octave
2 2/3 Twelfth
2 Fifteenth
8 Trumpet
Chimes

SWELL:

5-Octave Manual, 6-Octave Chest
16 Lieblichgedeckt
8 Diapason
Salicional
Voix Celeste
Gedeckt
4 Flute
2 Flageolet
8 Oboe
Vox Humana

CHOIR: 7-Octave

16 *Dulciana
8 Diapason
Dulciana
*Unda Maris
Major Flute
Clarabella
4 Flute
Dolce
2 2/3 Dolce Twelfth
2 Dulcet
1 Dulcinet
8 *Clarinet
Tuba
Concert Harp (5-Octave)

*6-Octave

COUPLERS: P. 4. G 6. S 3. C 6.
PISTONS: 24 (Second Touch adding Pedal control; the six pistons controlling the Pedal Organ operate the Pedal on first touch and the Full Organ on second touch)

This is not a Unit; there is no duplex-action; each manual is fully independent; full Pedal extension; couplers are fully effective.



BROOKLYN, N. Y.

REDEEMER LUTHERAN

The Aeolian Company

Dedicated Feb. 12th, by

Mr. Archer Gibson

V 36. R 40. S 42. B 4. P 2612.

PEDAL: V 4. R 4. S 9.

16 Open Diapason 44
Violone 44
Bourdon 44
8 Octave No. 1
Violone No. 2
Bourdon No. 3
16 Trombone 44
8 Tromba No. 7
Chimes 20t

GREAT: V 11. R 13. S 12.

8 Diapason 61
Diapason 61
Viola da Gamba 61

Flute Harmonique 61

Doppelfloete 61

Octave 61

Hohlfloete 61

2 2/3 Twelfth 61

2 Fifteenth 61

III Mixture 183

8 Trumpet 61

Chimes 20t

SWELL: V 13. R 15. S 13.

16 Bourdon 73

8 Open Diapason 73

Salicional 73

Voix Celeste 73

Aeoline 73

Stopped Flute 73

4 Gemshorn 73

Flauto Traverso 73

2 Flageolet 73

III Dolce Cornet 183

8 Oboe 73

Vox Humana 73

Cornopean 73

CHOIR: V 8. R 8. S 8.

8 Geigenprincipal 73

Dolce 73

Concert Flute 73

Quintadena 73

4 Violina 73

Flauto d'Amore 73

2 Piccolo 73

8 Clarinet 73

Mr. Gibson's dedicatory program will be found in other columns of this issue

LEBANON, PENNA.

SALEM LUTHERAN CHURCH

Skinner Organ Co.

Dedicated March 3, 1929

V 27. R 29. S 37. B 6. P 1968.

PEDAL: V 2. R 2. S 8.

16 Diapason 44

Bourdon 44

8 Echo Lieblich (Swell)

Dianason

Bourdon

Bourdon (Swell)

16 Waldhorn (Swell)

8 Chimes (Great)

GREAT: V 7. R 7. S 9.

UNEXPRESSIVE:

16 Bourdon

8 Diapason One 61

Diapason Two 61

Carabella 61

4 Octave 61

2 Fifteenth 61

8 Tromba (Enclosed with Choir) 73

French Horn (Enc. with Swell) 73

Chimes (Enc. with Swell) 20

SWELL: V 13. R 15. S 13.

16 Bourdon 73

8 Diapason 73

Salicional 73

Voix Celeste 73

Aeoline 73

Rohrfloete 73

4 Octave 73

Flute Triangulaire 73

III Mixture 183

16 Wald Horn 73

8 Cornopean 73

Oboe d'Amore 73

Vox Humana 73

Tremulant

CHOIR: V 5. R 5. S 7.

8 Dulciana 73

Unda Maris 61

Concert Flute 73

4 Flute 73

8 Clarinet 73

8 Harp 61

4 Celesta

Tremulant

The inaugural recital was given by Mr. Henry F. Seibert who also was consulted by the church in the stoplist.



Under the Editorship of

Mr. Rowland W. Dunham

In Which a Practical Musicianship and Idealism
Are Applied to the Difficult Problems of
the Organist and Choirmaster

Mr. Dunham's Comments

—VOCAL SOLOISTS—

IHAVE recently heard so much bad singing that I voice my complaint for my own peace of mind. Perhaps the occasional criticism of another branch of the profession is one means of condoning our own faults.

There is perhaps reason to blame the late Mr. Caruso for the present desire on the part of singers for volume. It seems to me that they are continually trying to outdo each other in this respect. Bellowing and shrieking, sobbing and gasping, singers vie with each other in the manner of the golden-voiced tenor whose claim to immortality did not depend upon these spectacular methods. It is true that as he found the popularity which crowned his strong-arm efforts, his real art suffered more and more until we rarely heard his better qualities. That the rank and file of singers, operatic and otherwise emulated the worst in him is indeed a sad commentary on our musical taste and the judgment of the guiding spirits.

Just what is good singing? Does tone quality count as a basic ele-

ment? As a young man I heard Caruso before he found the pernicious habits which seemed to make him a success. He really could sing beautifully with a tonal lusciousness which justified his great reputation.

Of course all singers are not trying to make volume the issue. There is still much good evident in the singer's art. But the fault remains among singers to a great extent. The result of the evil is a decided tendency to sing off pitch, especially on the sharp side, and an inevitable shortening of the career. The human voice is a delicate instrument. It will not stand the rigors of too many years of abuse. Young singers feel the vigor and stamina of their years and cannot understand that the penalty may come to them. Another fault which is quite general is the inability to sing with a good legato. There is a certain percussiveness in the delivery of each tone which is not vocal. The declamatory and the lyric are not differentiated. Just as the various types of touch on the piano produce totally different effects, the voice is capable of intelligent handling along similar lines. A true pianissimo of the same QUALITY is impossible with the majority of singers today. The basis of vocal production is the mezza voce. Instead there seems to be a desire

to start from the other end and try to tone down the full volume of tone to the gradations desired. This results in a radical difference in timbre which is open to criticism.

Recently I read an article regarding an elderly Italian whose vocal perfection had brought into view some of these very details that have been discussed here. The article called attention to the fact that only one singer in the Metropolitan company today was able to maintain the same quality of voice in all gradations of tone volume.

This sounds like the raving of an old gentleman who pines for the good old days. As a matter of fact I do not desire those days at all. Our musical point of view is infinitely superior now, in my opinion, and conditions in our music life are far and away ahead of any other epoch. In fact I am a confirmed optimist in spite of the above seeming contradiction.



GORDON BALCH NEVIN
FIRST LUTHERAN—JOHNSTOWN, PA.
AMERICAN PROGRAM

Nevin—Concert Variations Jerusalem
the Golden (Mss.)
"Eastward in Eden"—Cadman
"My Soul Waiteth"—Manney (duct)
Vibbard—Indian Serenade
Clokey's "The Vision"
Improvisation

Mr. Nevin comments: "Clokey's cantata is one of the biggest things in all choral music. Pure drama throughout, not a moment of let-down or cheapness in the whole 45 minutes. Difficult, yes, but I know of few things that so well repay one for the time and hard work. It grips an audience as well as the musicians doing it. Its difficult organ part is almost a feat of legerdmain to conduct it and play at the same time, but what opportunities for effects! The text is pregnant with emotion, but he has gotten the utmost out of it."

Children's Choirs

Practical Suggestions from Experience in the Flemington Choirs

By MISS VOSSELLER

—MORE REHEARSALS—

QUITE RECENTLY in speaking with a church musician of a fairly large and prosperous parish, I was asked about our rehearsals: Did we have many, and were they well attended? When this gentleman was told that there was at least one rehearsal for every Flemington chorister required each week, and that the majority of them had two and three, and the attendance was almost 100 per cent, he looked skeptical, although his courtesy forbade comment!

Later he confessed that he had but few rehearsals, and then only for special occasions.

A few weeks after this, one of our choristers, knowing nothing about this situation, happened to visit this church for a morning service, and that very evening came to the studio to discuss it with me. The criticisms were enlightening. "They just slouched into the chancel; no one was in step." I explained that some organists say they do not care to have a processional in step. This confession is always beyond my comprehension. Why a group of rhythmically trained people should use a marching song, out of step, and consider it a desirable and artistic accomplishment seems very strange! The boy went on: "They seemed to pay no attention to the service; they stood up one by one, and never sat down together; some were on their knees during the prayers, and some half sat. One man seemed to lead the Amens, sometimes it was a solo and sometimes a few got in with him. Their surplices were all mussed up, and didn't even look clean." When I asked about the offertory he replied, "One man tried all through to keep everything going well, but they didn't seem to know their music, no one watched, and the attacks and releases were all blurred up with the organ. And there didn't seem to be any soft places, it was just loud all the time." And how did you like it? The boy shook his head: "I felt sorry for them all," he said. "They acted ashamed; they didn't seem to know how to do a nice service."

I couldn't refrain from mentioning how tired we sometimes grow of so many rehearsals, but didn't he believe it paid? He did!



A SKINNER CONSOLE: TWO

An expression of true professionalism. What could be better evidence of professional success than the ownership of such an instrument?

The pity of such a situation! Here is interested material going to waste because the one in charge lacks imagination. Of course those young people would attend rehearsals if the rehearsals were interesting and worth while! With more than thirty years experience I am convinced that young people like to sing in church, and take pride in beautifully prepared services.

Regular rehearsals at first may be difficult, when there has been no previous training in punctuality and attendance; but a few well-chosen prizes, a lot of enthusiasm, a definite plan of work, and a spirit that refuses to be discouraged, will bring

any choir into shape.

The criticism of my young chorister was not given in a superior manner; I was gratified to see how pained he had been with the whole service, and how much the dignity of worship had come to mean to him.

We in charge of the music of the church have a great deal to answer for if we are satisfied with any but a spiritual reaction to our Sunday programs. The music we project has more influence than we have any idea of, and the satisfaction obtained from earnest and sincere effort to make our work beautiful and inspiring, is priceless.

Volunteer Chorus Work

A Practical Discussion of All the Details of Organizing and Maintaining a Volunteer Chorus

By A. LESLIE JACOBS

—ORGANIZING A CHORUS—

LET ME quote from a former article: "The basis of a successful volunteer choir must be vocal and not instrumental." A knowledge of voice is absolutely indispensable to the director. We must have enough vocal judgment to use and not to abuse our chorus. We must recognize the difference between shouting and singing. Breathing and gasping dare not be synonyms in our vocabulary. We prefer a natural tone to a forced one, and we must be able to produce the

one and avoid the latter. Without this general knowledge, we are marked for failure. The field of the church chorus offers unparalleled opportunities; as in every other field, unusual success is the result of good judgment and positive knowledge.

The man whose only problems are musical, has a comparatively easy field. If he can start out with an organized choir, he escapes a great deal of trouble. To organize a choir demands more tact and judgment than to hold one. The man who can start a volunteer chorus without antagonizing half the church, has his

hardest battle won. Such a task needs infinite patience, steadiness of purpose, sound judgment, both dignity and a compelling personality, and above all, tact.

The first step in creating a volunteer chorus is to arouse a general demand for such an organization. The church may be placidly satisfied with a quartet, or the memories of a previous unsuccessful chorus may cause weariness or even active opposition. On the other hand, there may be such rampant enthusiasm that the director's pitfall will lie in elimination. It is evident, then, that circumstances must dictate the plan adopted. A few general suggestions may prove of value.

The man whose approval and co-operation are most necessary is the minister. More than likely he recognizes the value of a well-planned music program and will gladly offer his support. It is never wise, and usually fatal, to proceed without the full approval of the minister.

Then the prayer meeting is a fertile field for the spread of propaganda. The mid-week prayer meeting is almost universally the most lifeless of all church meetings. Ask the pastor for permission to lead the singing for this service. Learn all you can about the great hymns and hymn-tunes. Use this material to create greater interest in hymns and music. Judiciously attempt hymn interpretation. In time, the people will come to appreciate concerted singing and leadership. While the people who attend prayer meeting may not be potential chorus members, nevertheless their influence may count for much.

At the same time, contact must be established with the young people through their organizations and classes. Arouse in them the joy of singing. Create opportunities for them to sing. In some cases it may be wise to stage a musical play or public program. Give them every chance to awake to the joys of singing. Talk will never win young people; action will. Let them do things, but at the same time be sure they are doing the best. Never appeal to them in the terms of duty or service. Win them through action and enjoyment and unconscious rendering of service.

After becoming thoroughly acquainted with all the sources of membership, the next step is to make a careful estimate of what may reasonably be expected. From this survey one may determine in a general way how exclusive or inclusive the entrance requirements may be. Learn all the names of those whom

you believe would make good chorus members. Talk with them, and make an attempt to determine their character as well as their voice. Encourage them, but never invite them outright to become members. If the director expects to deal successfully with his members he must subject them all to the same tests; he cannot show partiality.

The decisive step in choir organization is the actual choice of membership. It should never be attempted before the director has thoroughly surveyed his field. Nowhere is it more true than in this task that haste makes waste. When we have created the proper attitude toward the proposed organization, and erased opposition, we may let it be generally known that we are ready to receive applicants for choir membership. An individual appointment should be made for each applicant. The requirements should be kept secret. If they become known, the applicants will measure themselves and trouble will be rife. Do not tell the individual the result of the examination. Keep a record of each, and after all examinations have been completed, study the record very carefully to decide just whom you want. Then send each of them a personal written invitation stating the day and time of the first rehearsal and summarizing briefly your aims and ideas.

One of the chief reasons for the failure of so many attempts at choir organization is that admission is made too easy and promiscuous. By requiring an entrance examination, many undesirables are immediately eliminated. Those who come, show by their readiness to submit to examination, that they are willing to learn and that they do not know it all. Any sort of test immediately places the project on a much higher plane. It will naturally attract a higher level of voice, intelligence, and ability.

I do not believe in organizing the chorus with officers and other meaningless machinery. Too many handicaps are placed in the way of the director by choir officers, even if unwittingly. Officers only clutter up the works. I do not mean to convey that the director should do all the work, or take care of petty details. Different people at different times should be directly appointed for various tasks. Everyone should do something at one time or another. The entire secret from the onset is to keep the people interested and loyal.

The faint-hearted director may become convinced by these remarks

that the best sort of choir is not worth such careful preparation. On the contrary, the smallest and most inadequate choir is worth all the care that can be lavished upon it. A great deal depends on a good beginning; it eliminates three points of the usual choir difficulties, and lays the foundation for a director's finest advertising medium. A good chorus does more than anything else to create good will toward the leader, and to open the way to larger opportunities and larger salaries for him. The man who values success, will not slight preliminary steps.

"The great conductor is not the one who has great material under his direction, but is the one who makes his material great!"

Choral Presentations

Points of Helpful Interest in the Preparation of Musicales

By LeROY V. BRANT

THE REFERENCE library of almost any organist will furnish the material for a recital of ancient liturgical music which will prove of more than passing interest. Such a program was given in my church about a year ago and I am still receiving requests for its repetition. I shall sketch very briefly the things done. But let me first say that I realize as well as can any reader that the ancient modes, the old liturgies in which were employed instruments obsolete, cannot be accurately portrayed with a modern organ and choir. Allowing for that fact, and acknowledging it to the audience in the beginning, the recital will be found to move the audience profoundly.

Stanford-Forsythe's *History of Music* furnished the material for a number from the Chinese liturgy. Instead of a stone gong a diminished seventh chord on the chimes gave a suitable effect. Instead of the drum a fifth on the Pedal Diapason was employed. Reeds were used, of course, for the voice effects and to imitate other instruments.

From Clarence Dickinson's book on organ playing came an *ORA PRO NOBIS*, by Liszt, on a theme brought from Jerusalem. From a reference book a chant of jubilation from the liturgy of the Portuguese Jews. A hymn to Calliope, from the ancient Greek literature, was, naturally, more or less of a guess, but I assumed that the guess of the erudite musicians who had edited the books would be at least interesting, if not accurate.

Many of the chants were monophonic. Most of these were left without accompaniment, although one or two were given a modal harmonic treatment.

A chant of the muezzin of the Mohammedan church was included. This again was only an approximate effect, but an idea was given of the different idiom of musical thought, and this was all that was attempted. An Ambrosian chant was included, and again from Dr. Dickinson's book *ISTE CONFESSOR*, arranged by Guilman.

Two vocal selections were used, Arcadelt's "AVE MARIA", and Stradella's "PIETA SIGNORA". For an offertory anthem we used an exemplification of the modern high type of church music, Mendelssohn's "HE WATCHING OVER ISRAEL", from Elijah.

With the exception of the anthem and the two solos mentioned all the music was arranged for the organ. If one wanted to go to a great deal of trouble such a musicale could be worked out for the entire choir. Personally, I felt that the task was too great, and it was therefore arranged as I have suggested.

I have not included in this description all the selections used. Some were drawn from sources which would not be widely available. But what I have said may suggest a search through music libraries which will give the program-builder more material than he can possibly desire.

A last suggestion. The effectiveness of this program was due in part to the fact that the organist had prepared very brief program notes which were read by the rector just before the rendition of each of the selections.

I can heartily recommend this program for the use of organists and choirmasters in churches that are of such broad mind that they care to submit to their congregations the thought and musical experience of other religions than their own.



A GOOD CREED

"I TRY to do the good things of all schools, avoiding all sentimental slush in the form of anthems, and keeping away as far as possible from the threadbare Victorian stuff used in so many of our churches, though the best of it, Wesley for example, is not beneath anyone's notice. Perhaps I lay a little more insistence than do some choirmasters on doing things written in our own day, but that would be natural for me to do. I know there are some who think I do some things in an unusual way



A SKINNER CONSOLE: THREE

An open invitation to travel speedily and happily the difficult road to successful artistry. Such an instrument is now within reach of the profession.

(in the matter of tempi, etc.) but this, of course, is a matter of personal opinion, to which everyone has his right. I loathe the old-fashioned way of doing so much of the incidental service music very slowly."—LEO SOWERBY.



Calendar Suggestions

By R. W. D.

"WORTHY IS THE LAMB THAT WAS SLAIN"—Handel. The old favorite from "THE MESSIAH." Here is a chorus which will furnish material for many a rehearsal. It is massive with considerable vocal counterpoint that will prove interesting to the singers. Care must be taken to use restraint with choruses of this sort. Nothing is more tedious than a continuous fortissimo. The voices must be resonant, even brilliant at times, with sufficient reserve for a real climax at the last three bars.

"AVE MARIA"—Arcadelt. This is also quite familiar. The English words fit nicely. For the devotional mood there is enough of the archaic to lend color even in the non-liturgical service. (Novello-Short Anthems).

"BELOVED LET US LOVE ONE ANOTHER"—Candlyn. One of the newer anthems by a talented resident composer. It is dignified and musical though simple in style. There is a short baritone solo with the chorus developing the theme. A climax is reached on page 5. Although choral it may be sung by a quartet. A useful anthem with the minimum of difficulty. (Schmidt)

"THE LIGHT BEARERS"—Barnes. A new text treated very simply yet effectively. Either chorus or quartet. There is the faintest reminiscence of Dr. Noble of the "FIERCE WAS THE WILD BILLOW", due

probably to the metre of the poem. Here is a fine short anthem, straightforward and easy, with considerable chance for some nice vocal effects. New. (Schmidt) "THE LORD IS MY SHEPHERD"—Burdett. A well constructed melodious anthem which will furnish good musical background for the great Psalm. The choral effects are easy to obtain; there is a good solo for contralto; may be sung by quartet. The return of the first subject at the close makes for unity of form. New. (Ditson)

"LET THIS MIND BE IN YOU"—Nevin. An anthem for men's voices with bass solo. Church music of this sort is scarce enough, especially when one seeks to accommodate the average chorus voice. There are no very high or low notes; the melody is fluent; it is easy to sing with no contrapuntal difficulty. New. (Ditson)

"PRAISE AND ALLELUIA"—Noe. A new festival anthem of larger proportions. It is modern in style (not extreme) with a certain originality of expression which makes the work worthy of attention, and a possible promise of others to come. Harmonically there is much that is striking; use is made of whole-tone scale with parallel movement of the chords; the thematic material is fresh and well developed; the part-writing is good with a careful avoidance of extreme notes; in spite of the jubilant character of the anthem there is remarkable restraint with the consequent gain in the way of a climax. No choirmaster can afford to ignore such a composition, whether he uses it or not. It is one of the notable contributions to church music of the present season. Keep an eye on J. Thurston Noe. The anthem is difficult, solos for all voices, rare division of parts, 19 pages. (Fischer)

ORGAN MUSIC

Ponce (Nevin)—Little Star (Ditson)
Lemare—Kol Nidrei (Ditson)
Nevin—Pageant Triumphal
Nash—Water Sprite
Bossi—Cathedral Meditation
Grey, C. J.—Berceuse
Clokey—Fireside Fancies
Delamarter—Suite in Miniature



Service Selections

Abbreviated to initial letter:
Violin, Harp, Organ, Piano, Bass

DR. CLARENCE DICKINSON
BRICK CHURCH—NEW YORK

Reger—We Praise Thee
Wagner—Pilgrim's Chorus
Foote—Suite
Borodin—Nocturne
De Lamarter—Allegro
Cole—Fantasie Symphonique
"Man Born to Toil"—Holst
"Then Let the Floods"—Wolf
"Beneath the Shadow"—Dickinson
"As Now the Sun's"—Nicholas
"Lord in the Strength"—Kennedy
"Cometh Earth's Latest Hour"—Parker
"Praise God in Holiness"—Shaw
"Sing to the Lord"—Schuetz
"Eagerly the World"—Ward Stephens
"Love Most Gentle"—Wetton
"Holy, Holy, Holy"—Huber

WILLIAM A. GOLDSWORTHY
ST. MARK'S—NEW YORK
Holst—Hymn to Indra
"Ye Shall Go Out With Joy"—Martin
"Hymn to Soma"—Holst
"In That Day"—Nevin

D. A. HIRSCHLER
FIRST CONGREGATIONAL—EMPORIA
"O Wisdom"—Noble
"Still With Thee"—Foote
"Forever Worthy"—Tchaikowsky
"We Praise Thee"—Rachmaninoff
"Day of Judgement"—Arkhangelsky
"O Be Joyful"—Franck

N. LINDSAY NORDEN
FIRST PRESBYTERIAN—GERMANTOWN
v.h.o. Franck—Prayer
v.h.o. Vieuxtemps—Concerto
v.h.o. Ysaye—Reve d'Enfant
v.h.o. Gretry—Andantino
Spiritual—Deep River
"I Will Set His Dominion"—Parker
"An Old Prayer"—Schlesinger
"O Thou That Hearest"—Chadwick
"An Old Prayer"—Beach
"Come Unto Me"—Coudrey
"Come Pure Hearts"—Tinel
"First Communion"—Tinel
"Remember Not Lord"—Arcadelt
George B. Nevin *Musical*
Praeludium (by Mr. Nevin's son).
Shepherd's Evening Prayer (by Mr. Nevin).

"Into the Woods".
Cantata: "The Crown of Life".
Serenade: (by Mr. Nevin's son).

This program is one of an extensive series of special musicals arranged by Mr. Norden for the current season. Obviously, the organ world knows that "Mr. Nevin's son" is none other than Mr. Gordon Balch Nevin, composer of organ music.

MRS. HELEN W. ROSS
FIRST PRESBYTERIAN—LAUREL, MISS.
"I Hear My Shepherd"—Franck
"Christ is Knocking"—Otis
"Come Let Us Reason"—Briant
"Soft Floating on the Air"—Root

HAROLD SCHWAB
ALL SOUL'S—LOWELL, MASS.
p.o. Prout—Allegro Brillante
p. Wagner—Liebestod
Jones—March Fantastico
Bolemann—Fantasie Dialogue
Sibelius—Finlandia

Debussy—Second Arabesque
Dunham—Vision
"Blessing and Glory"—Rachmaninoff
"O Praise the Name"—Tchaikowsky
"O Thou From Whom"—Tchaikowsky
"Be Ye All of One Mind"—Godfrey
"Seek Him That Makest"—Rogers

WALTER WILLIAMS
ST. STEPHEN'S—PROVIDENCE
Foote—Suite D
Bingham—Chorale-Prelude St. Flavian
Karg-Elert—From Heaven High
Muffat—Toccata Cm
"I Would Be Like"—Guerrero
"Jesu Friend of Sinners"—Grieg
"My Soul Failed"—Spain, 16th Cent.

MISS LOUISE CAROL TITCOMB
WESTMINSTER PRESB.—ST. LOUIS, MO.
Bach—Prelude and Fugue G.
Bach—Air for G-string.
Widor—Allegro (6th).
Jacob—Hours in Burgundy, 5 mvts.
Franck—Piece Heroique.
Vierne—Scherzo (2nd).
McKinley—Cantilena.
Irish—Londonderry Air.
Mulet—Toccata Fsm.

CHARLES W. DAVIS
ASBURY M. E.—ALBANY, PA.
Nevin *Musical*
THE organ numbers are the works of Gordon Balch Nevin and the anthems are by George B. Nevin; Dr. and Mrs. George B. Nevin were present at the service.
Toccata Dm.
In Memoriam.
"Lord God to Whom Vengeance".
"If Ye Love Me".
"Vesper Hour" (duet).
Vesper Hour at Sea.
"Let This Mind".
"Into the Woods" (men's voices).
"Jesus, do Roses Grow" (solo).
"Rest in Peace ye Flanders Dead".
"Now the Day is Over".
Sketches of the City.

JOSEPH H. GREENER
QUEEN ANNE M.E.—SEATTLE, WASH.
Musical, Feb. 24th
Rheinberger—Allegro Con Moto
Custard—Cantilena
Greener—Toccata G
"O Father Whose Almighty"—Handel
"Dream of Paradise"—Gray (solo)
"Fear Not Ye O Israel"—Spicker
"Arise Shine"—McDermid (solo)
"Even Me"—Warren
"My Redeemer"—Buck (solo)
"My Faith Looks Up"—Bassford (duet)
Nevin—Will o' the Wisp
"Sanctus"—Gounod
"Deep River"—Negro, arr. Burleigh
"Ho Everyone"—Martin
"Lord Keep Us Safe"—Greener
Bach—Fugue D

AN EASTER PROGRAM
MRS. KATE ELIZABETH FOX
FIRST CONGREGATIONAL—DALTON, MASS.
"Now Christ is Risen"—16th Cent., arr. Pluddemann
"The Strife is O'er"—Andrews
"In Joseph's Lovely Garden"—Spanish, arr. Dickinson
"Joyous Easter Song"—Reimann, arr. Dickinson
"The Risen Lord"—Shaw
Dubois—Hosannah
West—Old Easter Melody
Hollins—Marche Triumphant
Handel—Hallelujah Chorus
Also for the current Easter and Lenten seasons Mrs. Fox gave Gounod's "Gallia" Feb. 24 and Maunder's "Olivet to Calvary" March 10.

NEW YORK CITY Selections From 20 Choirmasters

"There Shall be No Night"—Wood
"Right Are Thy Statutes"—Saint-Saens
"O How Amiable"—Rogers
"Break Forth"—Simper
"Arise Shine"—Maker
"Doth Not Wisdom Cry"—Rogers
"In Heavenly Love"—Parker
"Whence Cometh"—Turner-Maley
"Praise the Lord"—Royle
"Wings of a Dove"—Smieton
"Thou Wilt Keep"—Williams
"With a Voice of Singing"—Shaw
"Lord of All Being"—Andrews
"I Will Mention"—Sullivan
"Springs in the Desert"—Jennings
"Hail Now Praise"—Bennett
"As Now the Sun"—James
"Let us Worship"—Willan
"Brightest and Best"—Combs
"As the Waves"—Gretchanioff
"Fierce Was the Billow"—Noble
"O Be Joyful"—Morse
"I Will Extol"—Wooler
"Fairest Lord Jesus"—Day
"Thy Glorious Death"—Dvorak
"In Thee Alone"—Spicker
"Bow Down Thine Ear"—Parker
"Hymn to the Trinity"—Andrews
"Peace I Leave"—Roberts
"Jesus Calls Us"—Cummings
"O Come and Behold"—Longhurst
"Through the Day"—Shelley
"O Wisdom"—Noble
"Blow Ye the Trumpet"—Woodman
"God is our Refuge"—Foote
"Brightest and Best"—Kinder
"Jesus Do Roses Grow"—Webbe
"Bless the Lord"—Ivanov
"Grieve Not the Spirit"—Noble
"Return O Israel"—Demarest
"Pray for the Peace"—Knox
"Lord Is My Shepherd"—Rogers
"Light of Life"—Combs
"Still With Thee"—Foote
"Let My Prayer Be Set"—Martin
"Arise Shine"—Elvey
"Hear Thou My Prayer"—Hamblen
"Thou Who Sendest"—Chadwick
"Come Gracious Spirit"—Robinson
"O Jesus Thou Art Standing"—Brewer
"Tarry With Me"—Baldwin
"Lux Benigna"—Jenkins
"O Come Before"—Martin
"Lord the Maker of All"—Gaul
"Savior When Night"—Shelley
"Love Divine"—Marks
"There Was a Knight"—Thomson
"Come Let Us Worship"—Baines

EUREKA! THAT ANTHEM-CONTAINER IS FOUND IN ALL PERFECTION

THANKS to the watchful eye of a reader in Philadelphia our Editorial Office received what looks like an ideal container for anthem sets. By test it held 32 mixed anthems grabbed from the top of a pile of review music; some of them were 4-page, some were 12-page.

The container is a box, handsomely done in black paper imitative of cloth, with a complete white end that sticks forward to view on the shelf, and upon which the necessary name and title can be written. It measures 7¼ x 11 x 1, and it is made expressly for the Hall-Mack Co. who supply one container gratis with each order for 25 anthems. Readers may order direct of T.A.O. at \$2. a dozen f.o.b., or \$2.50 for twenty, \$3.75 for thirty, or \$5.00 for forty. We stand by this price only till May 1st.

Do we like it? We immediately sent an initial order for one hundred of them.



Registrational Possibilities

The Innumerable Combinations and Solo Effects Available
In Even a Moderately Small Two-Manual

By VERMOND KNAUSS

MAKING the subject of registration divisible into three distinct divisions may be helpful: Solo, SOLI, and MASS REGISTRATION.

SOLO registration includes all forms where only one stop is employed, regardless of whether the pitch of this single stop is 16', 8', 4', 2' or 1'. It also includes those combinations where the effect of two or more stops is that of another ("synthetic") stop; for instance, on most organs a string 8' and a flute twelfth will produce a good Orchestral Oboe, and a string 8' and flute 8' will produce a fair Cello.

SOLI registration includes all forms where two or more pitches, but with only one stop at each pitch, are employed. For example: Bourdon 16' and Flute 4'; Clarinet 8' and Piccolo 2'; Contre Viole 16', Tibia 8', and Flute 4'; Bourdon 16', Tibia 8', Violin 4', and Piccolo 2'. The effect of a Bourdon 16', Violin 8', and Flute 8' would be that of a Bourdon 16' and a synthetic Cello 8'. Likewise the effect of a Violin 8', Flute 4', and Flute Twelfth would be that of a synthetic Orchestral Oboe 8' and Flute 4'.

MASS registration includes all forms not included above.

SOLI registration offers inestimable opportunities for variety. If we consider the possibilities of a

small organ with a Tibia, Violin, Flute and Vox Humana available at 16', 8' and 4', we will have the following combinations possible:

IN COMBINATIONS OF TWO

Tibia 16' together with

Tibia 8'
Violin 8'
Flute 8'
Vox 8'
Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Violin 16' together with

Tibia 8'
Violin 8'
Flute 8'
Vox 8'
Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Bourdon 16' together with

Tibia 8'
Violin 8'
Flute 8'
Vox 8'
Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Vox 16' together with

Tibia 8'
Violin 8'
Flute 8'
Vox 8'
Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Tibia 8' together with

Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Violin 8' together with

Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Flute 8' together with

Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Vox 8' together with

Tibia 4'
Violin 4'
Flute 4'
Vox 4'

IN COMBINATIONS OF THREE

Tibia 16' and Tibia 8' with

Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Tibia 16' and Violin 8' with

Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Tibia 16' and Flute 8' with

Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Tibia 16' and Vox 8' with

Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Violin 16' and Tibia 8' with

Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Violin 16' and Violin 8' with

Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Violin 16' and Flute 8' with

Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Violin 16' and Vox 8' with

Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Bourdon 16' and Tibia 8' with
Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Bourdon 16' and Violin 8' with
Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Bourdon 16' and Flute 8' with
Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Bourdon 16' and Vox 8' with
Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Vox 16' and Tibia 8' with
Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Vox 16' and Violin 8' with
Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Vox 16' and Flute 8' with
Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Vox 16' and Vox 8' with
Tibia 4'
Violin 4'
Flute 4'
Vox 4'

Try all of the above on your organ and you will find that no two combinations will have quite the same effect. This is SOLI registration in the strictest sense, and while they do not include synthetic effects, they may be used without destroying the effect of SOLI registration. The use of a Piccolo 2' would still fur-

ther increase the possibilities in combinations of two, three and four, and would be within the possibilities of most small organs. Larger organs have thousands of additional combinations that can be worked out according to the same principles.

For the sake of the experiment, try all of the foregoing combinations of two and three with the addition of a soft flute twelfth. The results should encourage you to attempt further experiments. The Twelfth will also be useful in coloring most of the 16' and 8' SOLO stops in your organ.

In working out characteristic MASS registrations, such as military band, jazz band, Oriental, etc., no hard and fast rules can be given. The combinations will depend almost entirely on the particular organ.

In preparing a registration that is to be imitative of a military band, remember that the military band has no strings and that it comprises only brass, wood-wind, drums and cymbals. Select the brass and wood-wind stops of your organ, being careful to omit stops that might be too "sassy", as, for instance, some examples of the Kinura, Krumet and Post Horn, which might destroy the strictly imitative effect, then reenforce the selected stops with light foundation stops, being careful, again, not to add too much foundation tone.

In preparing combinations that are to be imitative of various jazz band combinations, experiment with the "sassy" stops to your heart's content. Good taste sets the only limitations.

room. To the left: Door to the Factory. To the right: Door to the Waiting Room.

BACK-STAGE EFFECTS: Planers buzzing and screeching. A plank falls at intervals.

Curtain rises, disclosing Mr. Clop seated at his desk, fumbling through the organ specifications, a harassed look on his face. The stenographer clatters busily on the typewriter while chewing gum and popping it at times. The phone rings. Steno answers.

STENO: Kumfitsit Chair Company, Mr. Clop's secretary speaking—I'm very sorry but Mr. Clop is extremely busy. Will you please leave your number?—Just a minute. (Turns to Mr. Clop) A Mr. Trick on the line wishes to speak to you. Says it is very important and that he has an appointment with you.

CLOP (lifting desk receiver): Mr. Clop speaking. . . . Who? . . . WHAT COMPANY? . . . Never heard of it. . . . No, we don't want any organ salesmen around when we decide on an organ. We have two expert musicians on our committee and I will handle the business end myself. We will make our own decision and write you. Goodbye. (To Steno) Call Mr. Overdraft, Dr. Punkley, Mr. Ulp, Mrs. Ansonhurst and Miss de Floot and tell them to meet at my office at ten o'clock this morning to decide on an organ. (Goes out into factory).

STENO (calling each in turn): Mr. Clop wants the organ committee to meet at his office at ten o'clock this morning. I hope you folks decide on a Cut Rate Sash and Door Pipe Organ as they have the sweetest tone of any. Their organs have the human voice stop. (Curtain falls when she starts calling 2nd party.)

Curtain denoting passage of time. Rises showing Clop at his desk viciously chewing cigar stub. Enter Overdraft.

OVERDRAFT: Two checks we credited to your account were returned marked insufficient funds. This makes your account overdrawn \$368.00. I brought a note along for you to sign to cover. (Hands Clop note which he signs.)

CLOP: Now forget that and let's have this confounded organ business done with. You know, Overdraft, I always felt and still feel that the organ we have is good enough for all that Miss Susie can get out of one.

OVERDRAFT: Don't argue with me about it. Your wife and mine are

As They Like It

Or a Winter's Tale of an Organ Sale—a Tragedy the Equal of Any Ever Played by a Theater Organist

Written for the Comfort of All

By JAMES EMORY SCHEIRER

DRAMATIS PERSONAE:

P. D. QUICK, an Organ Salesman;
C. AUGUSTUS CLOP, a Manufacturer;
J. WITHERINGTON OVERDRAFT, a Banker;
JONATHAN R. ULP, a Drygoods Clerk;
MRS. ARTHUR MELROSE ACKROYD ANSONHURST, president of the Ladies Aid Society;
MISS SUSIE DE FLOOT, a Music Teacher and Organist of The Clopville Community Church;
THE REVEREND DOCTOR ANTHONY STILLWELL PUNKLEY, Pastor of the Clopville Community Church;

ALICE, a Stenographer;
Factory Employees;
An Organ Salesman.

SCENE: Office of the KUM-FITSIT CHAIR COMPANY. The desk is liberally bestrewn with varied colored Organ Specifications and Catalogues. Several China spittoons are scattered about the room. Pictures of the factory, taken in 1889 and 1929, showing growth, hang on the wall; also a huge calendar showing a beautiful maid seated in a Kumfitsit Chair. An adding machine, filing cabinets, two swivel chairs and four plain chairs, and a typewriter desk are placed about the

both wheelhorses in the Ladies Aid and they are determined to spend their bazaar funds for a new organ.

CLOP: How much have they?

OVERDRAFT: Four hundred and seventy some dollars. I looked it up before I came.

Enter Ulp: Clop and Overdraft pay absolutely no attention to him. The Steno glances at him and pops her gum. He stumbles over spittoon, spilling contents on floor and nervously seats himself in corner R.

CLOP: From all I can gather, an organ suitable for our needs will cost around Ten Thousand Dollars. Where the money will come from is more than I can see. The Ladies Aid couldn't pay for one in fifty years.

Enter Mrs. Ansonhurst, Miss de Floot and Dr. Punkley. The gentlemen arise and draw up chairs around the desk. There being only five chairs besides the Steno's, Ulp remains standing and shifts from one foot to the other. The usual greetings are exchanged.

MRS. ANSONHURST: I am glad we are going to get a new organ. You know I ran over to Flip Center last week end and heard the loveliest organ in the Methodist Church. The organist played on the harp and bells and then drew a stop that sounded like a choir of angels in the distance. We must certainly have all the modern things if we want to hold our young people here. I asked the organist what make of organ they had and she said it was built by the Cut Rate Sash and Door Company.

MISS DE FLOOT: Whatever we get, we want to be sure and have a Vox Humana stop in our organ.

CLOP AND OVERDRAFT: A what?

MISS DE FLOOT: A Vox Humana stop. It sounds just like human voices singing far away.

Enter Factory Foreman.

FOREMAN: Mr. Clop, we haven't got that freight car yet and the crates is piled up in front of the door and in our way.

CLOP: Call the station agent and don't bother me now. *(Exit Foreman.)*

Enter Quick. He begins talking rapidly.

QUICK: Good morning ladies and gentlemen. Quick is my name, General Agent in the United States for the Cut Rate Sash and Door Company of Australia, manufacturers of high grade pipe organs. *(Turns to Clop.)* Mr. Clop, I consider it a privilege to meet you. You may be interested to know that every chair in my home is a Kumfitsit Chair. It has long been my intention to come

to Clopville and meet the maker of the internationally known Kumfitsit Chair. Last night when I got off the train, I could not help but notice the many evidences of your keen interest in Clopville. After a delightful dinner at Clopinn I took in a movie at the Clopstrand. Then I strolled down Clop Boulevard before retiring and now I have come to render any assistance I can in helping you decide the momentous question of an organ—the noblest invention of man—for the Clopville Community Church. Everything that Clopvilians do is done in a big way from what I can see and undoubtedly they will make no exception when it comes to the purchase of an organ. I looked over your church this morning and have drawn up a specification suitable for your auditorium in every detail. This scheme contains stops representing every known orchestral instrument besides many new and beautiful tones not found in the orchestra. *(Hands copies of specification to committee and winks at Steno.)*

Enter Clerk.

CLERK: Mr. Clop, that last carload from the Splint Lumber Company was two thousand feet short when we checked with the invoice.

CLOP: Dictate a letter to Alice and tell 'em they don't get a dime until they straighten it out. Don't bother me anymore. Can't you see we're busy?

MRS. ANSONHURST *(who picked up one of the specifications from the desk and is comparing it with Quick's scheme)*: Does your organ have a flute in it? When I studied piano at the Squilly College for Women, the organ in the chapel had a flute stop and it was SO pretty.

QUICK: Madam, our organ contains one of the loveliest flutes ever made. It is the Flute d'Amour and you will find it on the second page under the heading Choir Organ.

CLOP AND OVERDRAFT: What is a Flute d'Amour?

QUICK: A Flute d'Amour means a Flute of Love.

OVERDRAFT: We will have nothing of the sort. I for one will not allow a sacred edifice to be defiled with a theatrical device.

QUICK: Sir, you are quite right. That was an unpardonable oversight of mine. I meant to write Flauto Religioso which is incapable of rendering anything but the most devout music. *(He makes necessary change.)*

MISS DE FLOOT: Will your organ have a Vox Humana stop?

QUICK: YES MAM! It will have three. Two in the Swell Or-

gan and one in the Echo Organ.

CLOP: Young man, you certainly are sold on your product to call it a SWELL organ.

MISS DE FLOOT: Mr. Quick, do the keys of your organ ever stick?

QUICK: No, Miss, no organ of ours has EVER ciphred.

CLOP: What is a cipher?

QUICK: A note sounding when it isn't wanted.

CLOP: What is the price of your proposition?

QUICK: Twenty thousand dollars delivered and set up.

CHORUS: WHEW!

CLOP: Another very reliable concern has offered me a manufacturer's discount.

OVERDRAFT: Are you willing to trade in our old organ? One Company has agreed to allow us Five Thousand Dollars for it as they said it was a very fine instrument.

MISS DE FLOOT: Oh yes, the tone of the old wood pipes has improved marvelously with age just like a violin.

MRS. ANSONHURST: Mr. Blick, do you realize that Clopville is the county seat of Clop County and therefore the center of activity and that it would be a wonderful advertisement if one of your organs were installed here? It would without a doubt be the means of your selling a dozen or more organs in this vicinity and just the other day, I heard that the Presbyterians are also considering the purchase of a new organ. *(Quick makes a note of this in a pocket memorandum.)*

QUICK: Ladies and Gentlemen, it was inconceivably stupid of me not to realize the possibilities of the situation and in view of the fact that Mr. Clop warrants a discount and in consideration of the vast advertising our organ would obtain here, I feel sure that my firm will back me up in making you an offer of this scheme for Ten Thousand Dollars and the old organ.

CHORUS: Now you are talking.

OVERDRAFT: What terms are you in a position to offer?

QUICK: Cash on delivery.

CLOP: WHAT! The company I just referred to offered ten years time with no interest on the deferred payments.

QUICK: Mr. Clop, I need not remind you that you have done much for the city of Clopville, possibly more than the citizens deserve, and yet—this morning I passed Greenwood Cemetery and saw a beautiful and chaste monument on which was inscribed "Sacred to the Memory of Josiah Clop". As far as I know that is all that is dedicated to the mem-

ory of the founder of this city and its principal industry. A cold shaft of eternal granite. A pipe organ, I repeat—the noblest invention of man—is a living thing under the magic touch of the master artist bringing untold joy and peace to suffering humanity with its thrilling melodies and thundering paens of pr—

CLOP: Read the list of things you have in this specification. These names are all Greek to me.

Quick (*reads list of stops*): Great Organ—

CLOP: I am by this time very much aware that you think well of your product so don't waste time by telling me it is a GREAT organ.

QUICK: Yes Sir, I'll begin reading the names. (*Reads again.*) Open Diapason, Gemshorn, Tuba, Chimes: Swell Organ—

CLOP: GEE WHILLIKENS! That's the second time you said it was a SWELL organ. Quit bragging and let's get down to brass tacks.

QUICK: I'm sorry sir. You'd brag too if you knew our organs as well as I do. (*Continues to read*) Bourdon, Piccolo, Vox Celeste, Vox Humana, Voix Humane, Contra Fagotto—

Enter Chief Engineer.

CHIEF ENGINEER: Boss, them gaskets the supply house sent us don't fit worth a cuss, what shall I do?

CLOP (*heatedly throwing frayed cigar butt in nearest spittoon*): Get the . . . GET OUT! Wire 'em we'll sue to recover damages for every day the factory is shut down. (*Exit Engineer.*) (*Glances at Quick*) Now then Mr. Hick, finish that list of names and don't forget—no more idiotic comments on how good your organ is.

QUICK: Yes sir. (*Continues reading*) Choir Organ—

MISS DE FLOOT: At last I shall have a manual to accompany the choir—(*Clop tries to murder her with a look and she subsides.*)

Quick (*Continuing*): Contra Viol, Flauto Religioso, Kinura, Ballad Horn, Concert Harp—

OVERDRAFT: What I said about the Flute d'Omar holds equally good for your Concert Harp. You seem to be totally unable to grasp the fact that this organ is intended for the most beautiful fane in Clop County and not a music hall—

QUICK: Pardon sir, I shall insert Celestial Harp in its place. (*Continues reading*) Echo Horn: Corn de Nut, Nazard, Vox Humana, Chimes. Pedal Organ: Gravissima, Oplicleide, Contra Viol, Chimes, Clarion, and the following couplers

CLOP: Folks, I have decided to place a memorial organ in our church and we will now vote on a builder. You have examined the various schemes offered and heard this numbskull ruin the chances of his company—

Enter Factory Foreman.

FOREMAN: Mr. Clop, about that freight car . . . (*Clop reaches for inkwell, foreman exits hastily L.*)

CLOP: I, personally, am convinced the Bellows Organ Company has submitted the best proposition. However, we will see what the sentiment of the Committee is concerning this man's proposal. All those in favor of the Cut Rate Sash & Door Company say aye—

MRS. ANSONHURST, MISS DE FLOOT, ULP: AYE!

CLOP: Those opposed—

CLOP AND OVERDRAFT: NO!!!!

CLOP: The ayes have it and it is so ordered.

QUICK: Ladies and Gentlemen, I thank you, I THANK YOU.

CLOP: Where do I sign?

QUICK: Right there at the bottom of the first page.

MRS. ANSONHURST: Isn't it customary for the organ company to furnish a free recital when the organ is installed?

QUICK: Yes indeed. We shall send Mr. John D. Pedalthumper, the greatest organist the world has ever seen, to open your organ.

(*Mrs. Ansonhurst, Miss de Floot, Overdraft, Dr. Punkley and Ulp prepare to leave*)

MISS DE FLOOT: Oh, Mr. Quirk, it has been SUCH a pleasure to meet you and I DO hope our organ will be a success.

(*Clop and Overdraft have a word together while Quick sidles over to Alice.*)

QUICK (*aside to Alice*): Clara Bow is on the Clopstrand tonight in "IT", what do you say?

ALICE: Nix. (*Pops her chewing gum*) (*Quick shrugs*) Quick picks up signed contract and puts in breast pocket of coat, starts toward waiting room, opens door revealing a dozen organ salesmen with brief cases, seated and standing.

QUICK (*with a leer*): You birds ought to buy lawnmowers to cut the grass that grows under your feet.

CURTAIN.



ANOTHER SOLUTION TONE-PICTURE FILM IN THE PARAMOUNT WITH ORGAN

ACCOMPANIMENT

LATE in February we learn of an experiment in the Paramount Theater, New York, when a talking-moving-picture film was accompanied on the Wurlitzer. It looks like the ultimate solution of a pressing problem. We do not know which of the staff did the work at the organ but we learn that it was done on pianissimo organ, with silences at the proper times and extreme pianissimo at other times according to the demand of the film itself.

The picture that actually talks is here to stay. The point is, how to meet the situation with an organ. The Paramount is perhaps the first, at least in New York City, to meet it adequately. The picture that has a phonograph score of music with it, is probably not here to stay, at least not to stay in any first-class house. The public has all the radio and phonograph reproduction it can digest; it does not want it in an important theater where an adequate orchestra can be used, always has been used, and always should be used.

Some of our readers may have noticed that in some of the otherwise almost perfect combinations of talking and moving-picture, the sound was not coming in perfect synchronization with the movement of the speakers' lips. These combination pictures are produced in the laboratory with the picture focussed on the film at one spot and the tone focussed on it about 14" behind that spot. This is necessary thus far, because of the mechanism that leads to the strip of film. Now if in the projection booth the film between these two spots is allowed to play more loosely than it was in its original recording, the result will be lack of synchronization. This can be, and in the best theaters is, entirely eliminated by watching this play of film and taking up the unnecessary slack.



THAT'S JUST IT

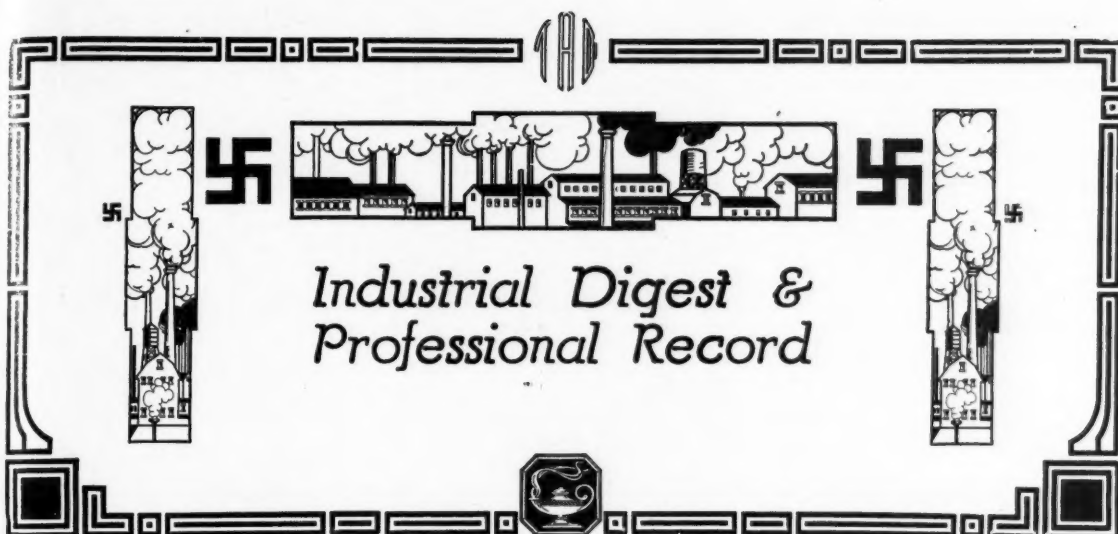
"THEATER managers agree", says an advertiser in the March issue of T.A.O., "that there will always be a demand for human performers in the pit, regardless of the progress of sound movies. 'They also agree,' he continues, 'that to compare creditably with sound scores, pit musicians must set a higher standard of performance.' And that's just it.

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Industrial Digest & Professional Record

Organ Recitals — Free

And we Don't Charge You for Reading these Additional Remarks on a Subject you're Tired of — But it Has Possibilities

By THORNDIKE LUARD

I HAD the pleasure recently of riding behind two ladies who were returning from an organ recital by their organist who gave weekly recitals, and it had been their pleasure to listen to Lémare's ANDANTINO in D-flat and the TANNHAUSER MARCH. I know an organist who secured his position after the rector heard him play Lemare's ANDANTINO. These women went regularly to hear the recitals, for the organist always played "most enjoyable music", and "would be only too willing to play request numbers." If we strive to give enjoyment in our recitals and properly advertise them better audiences will be the result.

To give enjoyment in our recitals, what does that include? One word will cover it, entertainment. The public must at all times be entertained. If we are not going to entertain the public with interesting music they are going where they can get it, and the organist is the only one to blame. Much of the entertainment depends on program arrangement. I have heard sermons about program arrangement and where Bach should be placed on the program, but I think that I can preach a good sermon without being a graduate of any Theological Seminary when I say that we must first get our audience in a good frame of mind and a good mood to appreciate the program, and to do so, open with a brilliant number. People like to

hear the full organ once in a while and like to know that the recital has begun, and a brilliant number is the best announcement. I believe that a brilliant number from a Handel concerto, or a Guilman number, or music of that type, is as wise an opening number as any. Hardly any audience is truly ready to hear and appreciate Bach as an opening number. The public like to be soothed and occasionally hear something they know, so in the second number it would be a good idea to give something that is rather well known or a lighter number. The third number can be a bit heavier, the fourth could now be that of Bach. Our audience now is in a frame of mind to receive the Bach number and appreciate it. I truly believe that if we would use some such program arrangement, the public would come to enjoy Bach and organ recitals more.

I have a program before me which opened with Bach, PRELUDE in Bm, followed with a Bach Chorale Prelude, and the third number was Widor's MODERATO (Gothic "symphony"). It was my privilege to pick up a program after the recital and I noticed after the Widor number, "Boiler Music". Truly that number is a beautiful one, but had the player put both the Bach numbers in another part of the program and the Widor number after a lighter number I doubt if that person would have been quite so bored.

I am giving in full a program and

offering it just to show why we have the small audiences at our recitals. With a few exceptions it is a most uninteresting program; after the recital I was talking with a friend and he remarked that he wished that he might have heard a major chord. The program is as follows:

Bossi—Marche Heroique
Baumgartner—Idyl
Howells—Psalm Prelude No. 3
Bach—Prelude and Fugue in G
Karg-Elert—The Mirrored Moon
Albert-Doyen—Let There Be Light
Vaughn-Williams—Prelude on Rhosymedre
Jacob—Three Excerpts (Hours in Burgundy)
Jepson—The Gypsy
Vierne—Finale (Fifth)

Here is another sample:

Franck—Piece Heroique
Bach—Choral Prelude
Faulkes—Concert Prelude and Fugue
Hailing—Andante Religioso
Meale—A Song of the Breeze
Rachmaninoff—Prelude in C Sharp Minor
Schubert—Serenade
Reubke—Sonata and 94th Psalm

That certainly is a combination! To open with Franck and close with Reubke, and the light numbers in between, is indeed interesting, to say the least. Should we desire to open with a heavy classic the Bach Chorale Prelude would have been better than the Franck number. The average audience does not appreciate a Franck number to open with. The ALLEGRO from Barnes' Second "symphony" is not a bad opening number, and then why not Bossi's IDYL? Then third the Bach number. The Meale, Rachmaninoff, and Schubert numbers together are not of the best choosing. For the fourth number the

Faulkes is not so bad, and fifth, if a player wished, the Franck number would not be a bad choice. It would not be a bad idea to omit the Hailing, Meale, Rachmaninoff, and Schubert numbers. After the Franck a lighter number is wise, as they just relieve the strain which is usually readily seen after a heavy number. Mulet's NOEL is a most interesting number to follow that, the LEGEND OF THE MOUNTAIN or THE HYMN TO THE STARS from Karg-Elert's Seven Pastels from the Lake of Constance are quite interesting and readily appreciated by the usual audience. The eight numbers bring us to Reubke. Why my friend used this number is a question, and the last number of all places on a program! Usually we want to leave a fine taste. Should we wish to use it, the best place is after an interesting number. A composition by an American for a closing number would not be bad. Why leave our own men out when so many commendable compositions by them? Why not Bartlett's TOCCATA? I believe some of our American compositions are most attractive and interesting and worthy of our support. Many of our American composers and compositions are greatly superior to much of the work of our foreign composers.

I am giving here a program by one of our younger organists, played before a group of organists; it offers a very interesting recital, and one that would keep the interest of the profession to the end!

Bairstow—Pange Lingua
James—Meditation St. Clotilde
Bach—Allegro (Son. 1)
Vierne—Divertissement
Handel—Allegro (Con. 1)
Karg-Elert—Legend of Mountain
Couperin—Soeur Monique
Dupre—Cortege et Litanie

Much has been said about the length of organ recitals. The one difficulty is that we make our programs too long. An hour is long enough. One of the most successful recitalists and one who has done much to make the organ popular is William E. Zeuch of Boston. Mr. Zeuch offers a program that lasts just one hour and his idea is to bring the organ to the people. He is rather serving in the capacity as municipal organist. I am giving one of his programs showing the style of program which he offers and which has made his recital so popular. He gives his recitals Sunday afternoons and fills his church to capacity. He plays at various times request numbers from his audience, and has proved that the organ can be made popular.

Gigout—Grand Choeur Dialogue
Tchaikowsky—Andante and Humoresque
Massenet—Scene Relegieuse
Maily—Toccata
Jarnefelt—Berceuse
Bizet—Minuet Arlessienne
Tchaikowsky—1812 Overture

The public want music they can

understand, and a recitalist that is appealing to the public must offer interesting programs. In other words to be a successful recitalist we must at all times have the interests of our audience foremost in our minds.

Advertising Talks

A Discussion of an Instrument as Intricate as a Console and as Responsive under Masterful Hands

EVERYBODY needs to count the cost first. To plan an advertising campaign is easy enough, but to continue the necessary appropriation to carry it on may be a different matter. We can all vouch for it that to start a trip across the Atlantic in an airplane without first making sure of enough gasoline to get there, would be folly; it is not so easy to see the folly of starting an advertising campaign, or a business of any sort, and trusting to luck that enough money will come in as months go by to pay for it six months hence after the present appropriation has been spent.

What shall we do then, wait? Hardly that, unless we also want our progress, our advancement, our increased earnings to wait. It is better to begin modestly with what we are certain of being able to continue indefinitely on the income already certain.

The most important item in any advertising campaign is the public. We can present a poor product handsomely or we may present a handsome product poorly; what will the public do about it?

"Thought and Action," says the Literary Digest. "Making a decision requires a person to think and to act, and it is well known that only a small percentage of persons ever do any real thinking, and an even smaller percentage combine thought and action. An advertisement like a form letter or a circular is a piece of printed matter delivered to a number of people. The advertiser takes the initiative and the reader responds and those who combine thought with action respond better than those who do not possess these two qualities."

And the Digest says that in its own paid advertisement, not in its text pages. In other words an advertiser depends upon a reader. In an equally important sense, the reader of a publication depends upon the advertiser too, and without the advertiser a reader would either have no publi-

cation or pay ten, twenty, or a hundred times more for it.

"Advertising that does not reflect the good character of an establishment, or that does not typify the merit of a product . . . does that business or that product an injustice," says the Early-Freeburg Co. That applies more strongly to the world of art than to any other. The New York Evening Post took a full page in the New York Times to remind the world that "Any intelligent advertiser or advertising agent can readily tell the class, kind or so-called 'quality' of the circulation of a newspaper by reading a copy of any issue. It is at once apparent the kind of people who would in all probability be its readers."

These facts are evident the moment we really think about an advertising message, yet it is a matter of regret that the thinking has not led to action, but has stopped short and permitted advertising copy that does no good. What can advertising do? It can inform the public what the true character of the product actually is—in spite of the advertising itself.

Take for example—so we ourselves do not fall into the same blunder, which would constitute an insult to a reader of this or any other magazine read by intelligent subscribers—take for our example the campaign of Lucky Strikes and refer back to the advertisements published over Lucky Strikes' signature and purporting honestly to have come from the pen of Fried and Manning of the S.S. America rescue fame. The public that has neither thought nor action to its credit, will be convinced and may be seen smoking a Lucky Strike in public, but those who combine even a mild degree of thought with action will condemn not only an advertiser who turns a story like that but will condemn equally the men who permit their names to be signed to it.

That has happened on occasion in even our own fair world of art, but

it has happened so rarely that we may well ignore it and think rather of the better tendencies of today. A thing we do need to watch is the lost appropriation. For example take the sad case of the Democratic party at election time; we quote figures as given by the St. Louis Post-Dispatch:

\$650,000 Democratic radio expense;
\$400,000 Republican radio appropriation;

250,000 letters received by the Democrats;

100,000 letters received by the Republicans.

That illustrates as strongly as anything can the phase of advertising that needs to be watched. Especially harmful is it to organ builders who have very expensive booklets published for advertising purposes, they cannot deny the booklet to any who ask for it, but if many ask for copies, the expense mounts beyond expectation. The Democrats made the most expensive appeal and received the most replies from their advertising; the Republicans spent less money, were more careful of their presentations, and received less than half as many replies from their advertising as the Democrats received. But when it came to votes it was a different matter.

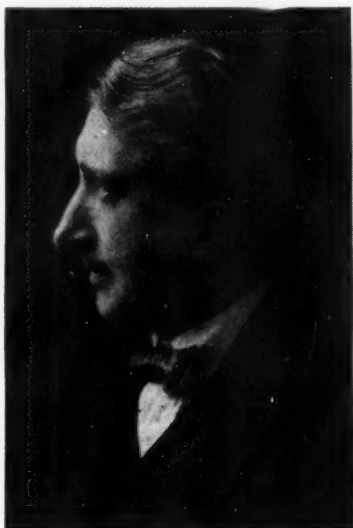
Isn't that significant? Isn't the same situation likely to meet us in our advertising if we have not thought for ourselves? Advertising as it has been practised in past decades in the world of music is far from a sound basis of judgment; it serves much better as the awful example.

Herbert Hoover has this to say: "Advertising has been one of the great constructive forces tending to raise our standards of living."

If, before writing the text of our next advertisement, we were to ask ourselves a question, wouldn't we all be the better for it? That question is this: "Can't we make this advertisement contribute something to better standards in the organ world somewhere?" The first essential is honesty. The second essential is information or news. The third is good-will for competitors.

Some advertisements in T.A.O. are not 100 per cent efficient because the advertiser (mostly the professional recitalist) is afraid it will be unethical to make an effort to gain engagements by telling the facts of past and present successes. Some fall short of 100 per cent efficiency because the advertisers (mostly the builders of good organs) make the error of thinking the public is not

really interested in organ-building progress, and that hence they must do something else with their advertising message. The best thing to do with an advertising message is to make it interesting and informative, and nothing more.



MR. ERNEST AUSTIN

British composer whose *THE PILGRIM'S PROGRESS* suite of 12 movements, each published separately, is the most extensive contribution made by any living composer to the literature of the organ. Mr. Austin was born in London, Dec. 31st, 1874; after spending his early working years in the Board of Trade offices he deserted the business world in 1907 and devoted himself to music. The organ work is by no means his only great composition but it is his lengthiest; its first movement was published in 1912 but the last movement was not ready for publication till 1920. Its first complete performance in America was given by Mr. Ernest Prang Stamm at the Second Presbyterian, St. Louis, Mo., in 1922; the following year the first complete performance in Canada was given by Mr. H. W. Sparrow in St. Andrew's Presbyterian, Truro, N. S. This unprecedented tone-poem, a work of highly practical character in spite of its length, deserves a splendid reception in America; it was reviewed in T.A.O. for April 1920, October 1921, and August 1922.

Calendar

For Program Makers Who Take
Thought of Appropriate
Times and Seasons

MAY BIRTHDAYS

- 1—Leo Sowerby, Grand Rapids, Mich.
- 5—T. Tertius Noble, Bath, England.
- 7—Brahms, 1833.
- 7—Clarence Dickinson, Lafayette, Ind.
- 7—Tchaikowsky, 1840.
- 10—Russell King Miller.
- 11—Filippo Capocci, 1840
- 11—Alfred Wooler
- 13—Henry Clough Leichter, Washington, D. C.
- 17—Philip James, New York City
- 18—J. Lewis Browne, London, Eng.

- 19—Gordon Balch Nevin, Easton, Pa.
- 20—Hugh Mackinnon, St. Johnsbury, Vt.
- 22—Humphrey J. Stewart, London, Eng.
- 23—Wagner, 1813
- 31—R. Deane Shure, Chillisquaque, Pa.

OTHER EVENTS

- 1—Dvorak died, 1904
- 7—Lusitania sunk, 1915
- 9—Ascension Day.
- 10—Confederate Memorial Day, in N.C., S. C., and Tenn.
- 12—Mother's Day
- 18—Universal Peace Conference called by the Czar of Russia, at the Hague
- 30—Decoration Day
- 31—Haydn died, 1809

There is a tendency, increasing of late, to regard or at least use the 30th as a memorial day to the dead in the World War, which seems an unworthy trend in view of the tremendous significance of the Civil War, and the fact that the World War memorial is already given its own special Armistice Day.

Mothers Day, according to the *Literary Digest*, "originated through the efforts of Miss Anna Jarvis whose mother died in 1906. Sunday, May 9th, 1907, she told a friend, whom she had invited to observe with her the anniversary of her mother's death, that she wished to dedicate a day of the year to all mothers." Before another year passed, the idea had spread and there were various organizations for that express purpose. England observed it first in 1913, preceded by Philadelphia since 1908, and Texas in 1912; it is a State holiday in Pennsylvania. Sunday is observed in the churches, the previous Friday in the public schools.

May seems to be dedicated to composers. Three of the world's greatest, and six of America's best, known throughout the land, besides that, four English-born Americans.

"Mother Machree" by Ball is better known because of our beloved Irish-Americans, but "Mother o' Mine" by Tours is infinitely a better song, especially for the church; in fact the former cannot easily be used in church. Even a tenor can sing "Mother Machree" but it takes a good baritone to do justice to "Mother o' Mine."

The organ music of Sowerby, Noble, Dickinson, Nevin, Stewart, and Shure is abundantly worth investigation and covers a wide field from the simple to the difficult. The anthems of Noble, Wooler, Clough-Leichter, James, and Mackinnon are a part of America's best hope.

Anybody who does not play the lovely *Berceuse* in Df by Dickinson is missing one of the most charming things in all melody-land.



GASTON M. DETHIER
THE BROOK

First a tiny brook, its ripples glittering in the sunlight as it hops over the pebbles, twining around the bigger stones. It runs cheerfully; here swiftly gliding, there forming miniature whirlpools; then dashing on and falling in a silvery cascade to find a deeper and wider berth; there it seems to linger to listen to the Lariat singing to its heart's content in the old tree bending low as if to moisten its branches in the sparkling water below. One's heart reflects the peace and calm joy of the beautiful summer day; it sings with the birds, the fragrant breeze, the murmur of the brook.—EDWIN ARTHUR KRAFT.

Boston

By S. HARRISON LOVEWELL
Official Representative

AT THE Annual Dinner of the A.G.O. Feb. 25, Harold W. Thompson elaborated a plea for church music by American composers. It is evident that he has long been acquainted with American compositions in the form of anthems and organ music, but whether this knowledge extends to church solos has not been learned. In the field of church solos, compositions mostly serviceable as offertory selections in non-liturgical churches, the American composer controls the output, and the publishers are greedy to secure this type of literature. It is unnecessary to point out to the readers of this column the long list of church songs that have been effective during several generations. Consider Dudley Buck's "FEAR NOT YE, O ISRAEL", is that not today a winner? Then think of Rodney's "CALVARY" and Parker's "JERUSALEM"!

Neither the speaker at the banquet, nor those who entered the discussion, had a word to say about American church solos. Mr. Thompson, as also Mr. J. S. Matthews (Grace Church, Providence) remarked about the difficulty that hinders American music from a ready market in England—that is, the almost prohibitive prices. In this country we also experience prices on foreign music that are unreasonably high. Ten years after the War the matter of prices should be readjusted in favor of the purchaser. Few churches can at present add extensively to their libraries since the prices stand at two or three hundred percent higher than before the War.

The Annual Dinner was a great success. Warden Sealy sat at Dean Marshall's left hand. His felicitous remarks met with favor as always. Attendance about as usual, namely, hardly a fifth of the Chapter's membership.

Boston Garden is an immense auditorium. In it are staged hockey games, prize fights, and Gipsy Smith with his cohort of "spiritual" workers. He has in Mr. Young a pianist who knows extremely well how to toss off the light music of the synagogue with devious touches and startling whirlicues of all kinds. Curiosity brought the writer to a Sunday night meeting when some 15,000 were present. And, like the writer, any number of these left before the Gipsy had proceeded far in his discourse. It was a colorful occasion. Tier above tier of choir singers behind the platform conducted by Warren Adams. The congregation was urged to sing the ditty-like music considered proper for evangelistic services. The 15,000 voices did not swell into a vast body of tone. The effect was somewhat like a breaking of the surf on the shore. It was more of a roar than music. None of the songs were familiar to the writer but the music seemed in itself analogous to the little piano pieces, waltzes and marches, played many, many years ago, music that never outgrew its infantile stage. The significance of all this I could not determine, but possibly it is characteristic of such services quite the same as pink lemonade and peanuts are associated with circus life. This is written not to criticize but to contrast a long-heralded event with one happened upon.



MR. EDWIN GRASSE

who is giving an extensive series of 45-minute programs in the Brooklyn Institute, N. Y. Mr. Grasse was born August 13th, 1884, in New York City, and Mr. Daniel Philippi was his only organ teacher, though he attained fame as a violinist before devoting himself to the organ; he won the "First Prize with distinction" in the violin department of the Conservatory, Brussels, Belgium. He has published several smaller organ compositions, two organ sonatas (published in Berlin), and a goodly list of violin compositions. Though blind since childhood, he has attained a unique position as concert artist and composer, and, strange as it may seem, he is a devotee of horse-back riding which he considers "life's greatest joy."

Long before we reached the church, both sides of the street were solid with automobiles, and many were the people on their way to service. As we entered, the organ stopped, but we gazed upon a most beautiful edifice brilliantly lighted. The throng during the first half hour was ceaselessly going and coming. The great congregation broke into the hearty singing of a hymn. It was uplifting. The music was not particularly fine in style but the people evidently sang heartily and two thousand voices accompanied by a magnificent organ can surely "make music unto the Lord!" Several hymns interspersed with devotions were sung and these included a "Tantum ergo" and an "O Salutaris". The address was given in matchless English by a white-haired priest. It was the Church of the Immaculate Conception and the priest was the Father Rector. The occasion was a Novena of Grace in honor of the great Jesuit missionary, Saint Francis Xavier. His statue stood before a side altar and innumerable votive candles were burning in his honor. Who will now contend that Roman Catholic congregations cannot sing? To the impartial listener the two services were equally evangelical. Curiosity alone turned our steps to either place.

Some changes of organ position can be noted at this time. The Wellesley Congregational is about to lose Mr. William S. Self. He succeeded Thompson Stone.

The Church of Our Saviour, East Milton, is having a new Frazee Organ; Mr. Ralph Williamson, its organist, was succeeded by Mr. Richard Phelps at St. Chrysotom's, Wollaston. St. James', Roxbury, was the loser by the departure of Mr. Phelps. It is understood through hearsay that one or two other major changes are soon to be made.

Seldom do we read of an organist serving a single parish for seventy years. Such was the record of Joshua Allen at the First Congregational, Walpole. He recently died in his 92nd year. He was a Civil War veteran. Hymns and military marches were composed by him.

Among the younger organists is Mr. Fred Cronhimer, at the Church of the Epiphany, Winchester, successor to J. Albert Wilson. Mr. Cronhimer, formerly in Haverhill, did excellent service there at Trinity Church.

The A.G.O. did a fine thing when it invited him to play the final recital of the Noon-time Series at Copley M. E. He plays clearly and rapidly music of the present-day. More provocative of criticism is his conception of Bach and Handel. His interpretations of these ancients seems founded on Schweitzer and Widor rather than upon intimate understanding of the principles of rhythm and metrical construction.

I wonder how long it will take before there will be a clergy sufficiently understanding and sensible as not to discourage the cause of good music as an integral part of religious worship. One rector never speaks encouragingly to those who serve in the chancel. As a rule he finds fault with the music. At the same time he will not confer with the musicians but orders affairs according to his whims. He is not a musician. In reality, protected as he is by canon law, he is a meddler in matters of which he is peculiarly ignorant. As a sample of priestly intelligence, recently an organist was ordered to play the organ ahead of time in order to cover the disorder of the children assembling for morning worship.

A pastor of the same stripe has ordered his organist to render the music for a Good Friday service that he had selected. Some of this music was pretty raw. All was sentimental and commonplace. The selections were accepted under protest. When will come the Utopia where clergy and musician can work together in the service of worship?

CAMDEN, N. J. ORGANISTS SET THE PACE FOR INTERESTING PROGRAM

MARCH 18th the organists officially met in the North Baptist to devote themselves "to a study of proper and effective playing of piano and organ in combination." The program included:

Clokey—Piece Symphonique (2 mvts.)
G. A. West—Concert Prelude
MacDowell—Concerto Dm

The players were: Newell Robinson, Frances Murphy, LeRoy Anspach, Wenner Laise.

PENNSYLVANIA N.A.O.

THE Executive Committee will meet April 4th in Pine Street Presbyterian, Harrisburg, to decide, among other things, the place and date of the coming State Convention; Easton, Norristown, and Williamsport are among the places under consideration. Following the meeting there will be a recital by Dr. Charles Heinroth, and a dinner given by the Harrisburg organists. Dr. Wm. A. Wolf is the guiding genius of the Penna. N. A. O., with headquarters in Lancaster.

A New Note

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That new percussion tone you have heard
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the instrument with the beautiful, pulsating
tone.



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We are now supplying The Vibra-Harp to order, especially built
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J.C. Deagan Inc.

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DEAGAN BUILDING

BERTEAU AND RAVENSWOOD AVES.,

CHICAGO, U. S. A.



Chicago

by
LESTER W.
GROOM
Official
Representative

MUSICIANS all over the world will share the sincere regret of Chicago musicians over the loss of one of the greatest teachers and directors of modern times. In the death of Mr. Harrison M. Wild hundreds of music lovers and professors have experienced a sadness that only time can overcome, and the manner of his going did not help to alleviate the sorrow. Mr. Wild often expressed the opinion that since his teaching, directing, and playing were ended because of his loss of hearing, his life work had come to an end, and he was of little use here. Many troubles added to this feeling of worthlessness, which, complicated by the ear trouble, finally overcame even the iron nerve of this stern and kindly musician, and, suddenly, without the slightest warning, he turned a revolver first upon his pet, the dog Brownie, and then upon himself. His funeral was private, and at the time of this writing a memorial service is being planned, about which particulars will be given later. It is the sincere regret of your Correspondent that space does not permit him to tell, as one who held Mr. Wild as a teacher and an accompanist and a personal friend, of the wonderful inspiration given by his deep and reverent regard for perfection in everything, his supreme commonsense, his admirable disgust for sentimentality, his insistent modesty which effectually prevented him at any time from assuming any evident self-importance, his absolute disgust for incompetence, his wealth of knowledge always imparted in the fewest words needed, and above all, his kindness through which many useful musicians have been lifted from oblivion to places of importance for which they were worthy and through which many have been drawn to him with a respect and regard which almost amounted to devotion. It is certain that in Mr. Wild his pupils and friends have known a character which will never be forgotten, and will ever be an inspiration toward self-repression for the sake of musical excellence, toward a nature which never has been excelled in many points, toward an example of strength which overcomes all obstacles and temptations and leads to the glorious pinnacle of perfection in musicianship. Requiescat in peace.

A goodly number of gentle jests were found among Chicago papers as a result of Honnegger's concert of his own compositions given at the instigation of Promusica of Chicago. Several admired the players and endured the music, one described it as a continuation of major sevenths and minor ninths, and one, a non-critic, informed the public that the dress of the musicians and their attitude and bearing were interesting; he wished he was a musician and knew what happened musically. To your Correspondent occurred the same thought which usually



MR. ARNOLD DANN

who first came into prominence in America as organist of the First M. E., Pasadena, Calif., and who recently went to Grove Park Inn, Asheville, N. C., to give recitals in that magnificent institution on the Skinner Organ. He is organist of All Souls Chapel, Asheville, playing a 2-17 Hutchings Voety. Mr. Dann was born March 9th, 1891, in Chesterfield, England, came to America in 1924, spent three years in Pasadena after having played for eight years in Grace Church, Winnipeg, Canada. Mr. Dann founded the first successful permanent symphony in Winnipeg when he organized the Symphony Orchestra and Choral Society there. He is scheduled as one of the players at the coming Guild convention in Memphis.

attends the hearing of music of this kind. Since Goepp in his "Symphonies and their Meanings" expresses the opinion that he who attempts to judge the music of today puts himself in the position of a prophet, since he assumes to know what the generations to come will like and dislike: and since all the masters went through their ages unappreciated by the musicians and the lay folk; therefore it is not meet for the usual concert goer to say, things are good or bad, he may merely say he likes it or does not, and he wants to say that mighty soft. But there is one qualification which does not seem to fail either in the past, nor is there indication that it will in the future. This concerns the power and beauty of melody, or thematic material, without which the past composers have disappeared, the present are only temporary and the future are better unborn. As one condition of this melody we must understand that it is not only a tune, but a real live melodic idea springing from a serious and deep-minded musician whose aim of life is to live into the art something that will enrich it with beauty which it has not had before. This may be either as Brahms, a development of the present state of harmony; or as Cesar Franck, the introduction of a mild freedom of keys and chords; or it may be, like Honnegger, a use of unheard-of discords and cacophony. If I may be permitted the expression of my own humble opinion it is that with this in mind I would include Honnegger among the musicians of the

future, and hope for many things from his pen ere his time is up. It will not hurt the best of us to endure dissonance for a time if thereby emerges the gem of true music—golden melody.

Amid the musicians or presidents of the future (I don't know which) please include the name of Lester Herbert Groom, born to Mr. and Mrs. Lester W. Groom of Chicago on January 19th, 1929. Mr. Gruenstein calls him an organist of 1942 and adds that "he is already demonstrating his vocal abilities" which is no distortion of the truth. He is your Correspondent's first-born and is already a joy to all who have made his acquaintance.

St. Vincent's Roman Catholic Church continues to be the leader in its sect in the matter of organ music. Monthly recitals, Guild service, in which Mr. Becker, the organist, had the assistance of Mr. Walter Keller, Mrs. Irene Belden Zaring, and Mr. Raymond Allyn Smith, and the connection with the Church of the famous DePaul School of Music of which Mr. Becker is dean, insure continual progress for the music of St. Vincent's.

Philo Adams Otis has issued a book through Summy on "Hymns You Ought to Know". Having gone into the study of Hymns and Hymn Tunes, and heard some leaders express opinions about the subject, it appears to the writer that Mr. Otis has not the depth of thought about hymn-tunes which has been experienced by many, since many of his opinions therein are expressed as final—"this ought to be used"—"this is the right tune for these words"—etc. in many cases where musicianship, the objective and the subjective, sentimentality, etc. have a large part of the question for decision. His descriptions of the hymn writers, however, is excellent, and in many cases he has gone to a great deal of trouble to unearth the truth about some well-known hymn and resurrected a hymn-writer from oblivion, such as in the case of Ithamar Conkey, composer of the familiar tune to "In the Cross of Christ I Glory." It is by all means a book for choir-masters to read and know, and then impart, to some extent, to their choirs.

MR. WILD'S FUNERAL

On March 17th some 500 musical friends and acquaintances of Mr. Wild gathered at the Church of the Redeemer to render a fitting tribute. The service was played by Robert Birch, his accompanist in the Apollo Club, sung by the St. Cecilia Choir and a solo choir of 12 voices comprising some of those who had taken solo parts in the Apollo Club concerts. The prelude was played by Lester Groom and personal tribute was paid by Rev. H. L. Cawthorne, a member of the Club; the address was by Father Hopkins, of the Church of the Redeemer: "I pray God for mercy on his soul, for comfort to his family, and for a continuation of his tremendous, persistent urge and determination in the members of his Apollo Club to carry on to the greatest heights those artistic principles which he so ably taught."

Music News of Chicago is running a series of articles by Mr. Wild entitled "History of the Apollo Club." They are more than a history; they are instructive and rich in anecdote—sometimes very much like a friendly chat with the author. It is the hope of many that Music News will reprint them in booklet form for the sake of his many friends who would treasure such a memento.

New York

NO LESS an authority than Mr. Samuel A. Baldwin, of the College of the City of New York, points the way to a possible revival of the organ recital. On his 1213th program of Feb. 27th, he included—

Old Melodies:

English: Drink To Me Only with thine Eyes

Negro: Deep River

Russian: Volga Boatmen

Isn't that a good way to put it? Doesn't it meet a very keen want in an organ recital program? March 17th Mr. Baldwin gave a Bach program of seven numbers, and on the 20th he gave another of eight numbers.

Two years of labor mean nothing to Deems Taylor, composer of the first great American opera. He has shelved his second opera, for which he is to receive another ten thousand dollars from the Metropolitan, discarding it in favor of something yet to be found. This second opera "was to be a fantastic tragedy, but I got stuck with too much thought," said Mr. Taylor. "You can't have too much thought in an opera. It goes by emotion. I put six months into the book of words and a year and a half composing the music before I found I had a situation dominated by thought instead of emotion." All of which explains why the first Deems Taylor opera was a success and why the second is quite likely to be another success.

St. Patrick's Cathedral has published its budget for 1928 and its choir received \$27,756.36. Total expenditures were almost \$240,000.

At last the Jews and the Christians get together. Temple Emanu-El has offered the Park Avenue Baptist the use of the Temple while the new Fosdick church is being built, and the Baptists have accepted joyfully "not only as a practical convenience but as an evidence of fraternal good-will." The famous Harold Vincent Milligan is the Baptist's organist.

Making pianos has its rewards. The estate of the late F. T. Steinway has been

appraised at \$2,028,511. Now, O ye organ builders!

Dr. Dickinson at the Brick Church gave a program of living American composers: Sowerby, Russell, Dickinson, Jepson, Demarest, Kramer, etc. Dr. Dickinson's other recent activities include recitals at the University of Michigan, in Hartsdale and Glens Falls, N. Y., and in New Brunswick, N. J. The National Play-ground Association purchased 500 of the programs of Dr. Dickinson's recent Historical Lecture Recitals at Union Theological, as reproduced in our March issue.

The Guild gave a festival service at St. James' where G. Darlington Richards has a new Austin; Mr. Frank Wright's Grace Church choir assisted, and organ numbers were played by Henry S. Fry of Philadelphia, R. Huntington Woodman, and Miss Charlotte Klein of Washington.

Miss Grace Chalmers Thomson of St. Luke's opened the Lenten musicales with the cantata of Dr. C. Whitney Coombs, organist emeritus of the church; her other presentations for the season were the works of Mendelssohn, Gounod, Maunder, and the newer "Lux BENIGNA" of Jenkins.

Clifford Demarest, who has composed many fine and practical things for the organ and has several organ-piano duets of unusual value to his credit, organist of Community Church, New York, directed the annual concert of the Tenafly High School Orchestra in a concert, including works by Schubert, Brahms, Mozart, Grieg, Beethoven, Strauss, and Sullivan.

George W. Kemmer of St. George's is trying the experiment of invisible music. Wonder why it has not more frequently been done? It was at a special musicale in the chapel when an invisible choir sang Scarlatti's "STARAT MATER", as will be found in other columns.

Thieves have been enjoying the Lenten season; so much so that St. Thomas' Church in its March 10th bulletin in the pews carried a warning to all members of the congregation to watch their purses and furs.

Mrs. Charlotte Mathewson Lockwood, star pupil of Dr. Dickinson, is attaining Metropolitan prominence on an increasing scale. She worked with Dr. Dickinson in the book of organ duets, and she

has appeared at the Brick Church as soloist when Dr. Dickinson himself was a mere accompanist.

C. W. Pickells of Flushing has been appointed to St. Bartholomew's, Brooklyn, made vacant at Christmas by the death of Mr. Bauman Lowe. Mr. Pickells, like Mr. Lowe was a former Elizabeth (N. J.) organist and was a personal friend of Mr. Lowe.

The last children's concert of the Philharmonic on Saturday mornings, under the baton of Ernest Schelling, is by custom a request program; the result this year:

1497 Requests

239 Tannhauser Overture

169 MacDowell's Water Lily

150 Beethoven's Eroica

101 Debussy's Faun

Toscanini is scheduled for 16 weeks with the Philharmonic next year; he returns to Europe early in April to conduct the La Scala opera company on its Berlin visit.

Palmer Christian is scheduled for a recital on the 4-157 Austin in St. George's the middle of April, in the series managed by Mr. George W. Kemmer, organist and director of music at St. George's.

As usual, Dr. Dickinson's historical lecture recitals at the Seminary drew a packed auditorium long before the hour of the recitals, and turned many away. The full programs were published in T.A.O. last month. Dr. Dickinson gave a recital March 4th in United Church, Bridgeport.



KNAUSS SCHOOL

UNIQUE INSTITUTION FOR SERIOUS THEATER STUDENTS

"WE BELIEVE that we are the only organ school in the world with a studio building especially designed and built for the purpose of providing satisfactory organ chambers and studios exclusively," says the announcement. The School was founded in Allentown, Pa., by Mr. Vermond Knauss. The following states are represented on the enrollment:

Calif., Conn., Ill., Ind., Iowa, Maine, Md., Mich., N. J., Pa., R. I., W. Va., N. C., N. Y., Wis.

It is proposed to erect an addition to the present building and include in it a miniature theater and recital hall, in which will be housed a 5m unit, with a stoplist of course.

Among the interesting facts in the School's announcements is the result of a vote taken by the Garden Theater, Baltimore; in three days only 81 patrons took the trouble to voice their thoughts, but of these 81, 77 were opposed to the phonographed-film and wanted the orchestra and organ.

Two courses in theater work have been arranged for three different periods each of six weeks beginning May 6th and closing Sept. 21st. The first course includes each week: two one-hour lessons, four hours practise on a 3m, and four on a 2m. The second course is virtually the same, but with half the lessons from an assistant.

ERNEST ARTHUR SIMON

CHRIST CHURCH CATHEDRAL

LOUISVILLE, KY.

DURING the Lenten season the choir of 60 men and boys sang:

Gounod's "Gallia"

Stainer's "Crucifixion"

Gaul's "Passion Music"

Why Stress Modern Methods?

Because our fathers knew nothing of *psychology* in their organ teaching, and most of us, still wedded to the old ways, are losing the fruits of its use in our teaching.

The new methods in addition to simplifying the work, *actually cut off as much as one year in a three year course*, so that with these methods two years are equal to three of the old.

First year pupils *now play* the larger *Bach* works and the *Widor* works.

We will be glad to explain these methods to teachers or students at any time.

W. A. GOLDSWORTHY
Modern Scientific Organ School

234 EAST 11th STREET

NEW YORK CITY

A CORRECTION

IN THE December issue of The American Organist our advertisement contained the following statements:

"Without any solicitation, the following information came to us from a most reliable source:

"A few years ago, Mr. Willis, the outstanding English organ builder, toured the United States for the purpose of making careful observations of American built organs. After completing this tour, he was asked the question: 'Of all the organs you have heard in this country, which one, in your opinion, possesses the best tone qualities?' Without hesitation, he referred to an organ that was designed, built and voiced by Mr. R. J. Bennett.

"Consider the weight of such flattering testimonial from him, without solicitation and without even knowing the builder of the organ he recommended."

Our attention has been called to the fact that Mr. Willis' choice of organ is not the one referred to. Therefore, we desire hereby to retract these statements. They were made in good faith. We wish to thank Mr. Willis for calling this to our attention.

BENNETT ORGAN COMPANY, Inc.

Organ Architects and Builders

ROCK ISLAND, ILLINOIS

A MASTER'S VERDICT

HIS MASTERFUL interpretation of the organ has been heard by millions. He has played the best and largest organs, and he enjoys an intimate acquaintance with the leading organ builders in this country, Canada, and Europe.

Dr. Irvin J. Morgan gave his first public concert at the age of 7, and was appointed church organist at 10. His enviable record as concert organist, organ adviser, and director of music includes Wanamakers, University of Pennsylvania, 1st and 2nd Presbyterian Churches, Philadelphia; Trinity Cathedral, Pittsburgh; 1st Presbyterian, Germantown; Wm. Elkins Mansion, Philadelphia, and others. His concerts cover several transcontinental tours in United States and Canada. In England, he was a personal guest of "Father Willis", Hope Jones, Hills & Sons. He was guest organist at Royal Albert Hall, St. Paul's Cathedral, Westminster Abbey, Exeter Hall and St. Peter's "On Corn Hill." We take pleasure in quoting this *Master of the Organ*:

"On a recent visit to Chicago and neighboring cities, I had the pleasure of examining and playing several of the beautiful instruments built by Mr. Bennett of the Bennett Organ Company. Among these instruments was the organ in Orchestra Hall, Our Lady of Sorrows Church, Chicago, and the First Lutheran Church of Rockford, Illinois. I found them all to be of a uniform tone quality and very true to character. While in Chicago, I learned that Theodore Thomas, beloved director of the Chicago Symphony Orchestra, was responsible for the selection of the splendid organ in Orchestra Hall built by Mr. Bennett, this selection being made by Theodore Thomas after he had heard and examined the instrument in Our Lady of Sorrows Church."

Dr. Irvin J. Morgan in his above letter of March 13th, 1929, gives the *Master's verdict*. The second organ mentioned is the one referred to on the opposite page; it is the same one the famous Theodore Thomas heard, the one that influenced his Orchestral Hall selection.

BENNETT ORGAN COMPANY, Inc.

Organ Architects and Builders

ROCK ISLAND, ILLINOIS



Recital Selections

ANDREW BAIRD

REFORMED CHURCH—POUGHKEEPSIE
Austin Organ

Beethoven—Prometheus Overture
Rheinberger—Intermezzo (Son. Am)
Morandi—Bell Rondo
Wagner—Tristan Prelude
Franck—Piece Heroique
Clokey—Fireside Fancies
Lemare—Chant du Bonheur
Dubois—Toccata

SAMUEL A. BALDWIN
CITY COLLEGE—NEW YORK
1216th Program, Mar. 10th.

Berwald—Prelude and Toccata
Wagner—Lohengrin Prelude
Bach—Prelude and Fugue Am
Shure—Peace
Brahms—Mv Inmost Heart
Brahms—A Rose Breaks Into Bloom
Guilmant—Lamentation
Dvorak—Gipsy Melody
Dvorak—Humoreske
Franck—Grand Piece Symphonique

Selections

Guilmant—Sonata Dm (No. 1)
Nevin—Will o' the Wisp
Yon—Concert Study (No. 1)
Cleaver—Chanson Joyeuse
Cleaver—Chanson Pathetique
Grasse—Sonata in C

PALMER CHRISTIAN
UNIVERSITY OF MICHIGAN

Skinner Organ

Some Unusually Good Programs

Wagner—Prelude (Lohengrin)
Wagner—Magic Fire Music (Walkure)
Dethier—The Brook
Hanff—Chorale Prelude Ein Feste Burg
Bach—Air in D
Strauss—Morgen
Guilmant—Grand Choeur
Guilmant—Dreams (Son. 7)
Bonnet—Variations de Concert

Another Program

Cole—Rhapsody
Wolstenholme—Romanza
Wolstenholme—Allegretto

Taylor—Dedication (Looking Glass Suite)
Rameau—Musette en Rondeau
Bach—Prelude D
Gigout—Scherzo
Rimsky—Korsakoff—Hymn to the Sun
Franck—Chorale Am

Another Program

Maitland—Concert Overture
Tchaikowsky—Andante (Op. 11)
Lemare—Rondo Capriccio
Arkadelt—Liszt—Ave Maria
Liszt—Prelude and Fugue on Bach
Widor—Adagio (4th)
Wagner—Prize Song
Sibelius—Finlandia

VERA MARIE COATES

NEBRASKA WESLEYAN UNIVERSITY

Borowski—Sonata 1
Brewer—Springtime Sketch
Londonderry Air
Liszt—Liebestraum
Saint-Saens—Swan
Demarest—Rhapsody
Yon—Christo Trionfante

Organ, piano, and violin were used for the Saint-Saens, and organ and piano for the Demarest Rhapsody.

FRED FAASSEN

SHILOH TABERNACLE—ZION, ILL.

Wolstenholme—Question and Answer
Smart—March G
Mason—Cloister Scene
Foote—Allegretto
Dvorak—Largo

Wheeldon—Evening Chimes
Guilmant—Lamentation

FRANKLIN GLYNN

IDLEWILD PRES.—MEMPHIS

Glynn—Pastoral Meditation
Stoughton—Rose Garden of Samarkand
Quilter—a Rosamond
b Will o' the Wisp
c Fairy Frolic

Saint-Saens—Swan
Boex—Marche Champetre
Delibes—Music Des Automates
Watling—March Heroique
Glynn—Fiesta

A. LESLIE JACOBS

WESLEY M. E.—WORCESTER, MASS.

Handel—Largo
Dvorak—Humoreske
Rimsky—Korsakoff—Song of India
Mueller—Paean of Easter
Swinen—Rosebuds (Longwood Sketches)

Gershwin—Rhapsody in Blue
Banks—The Cuckoo

WILLIAM H. JONES

TABERNACLE BAPTIST—RALEIGH, N. C.
Faulkes—Concert Overture E.
Saint-Saens—The Swan
MacFarlane—Evening Bells
Lemare—Chant de Bonheur
Guilmant—Caprice
Kinder—Souvenir

CHRIST CHURCH—RALEIGH, N. C.

Ferrata—Overture Triomphale
Saint-Saens—Rhapsodie 1
Lemare—Chant de Bonheur
Boccherini—Minuet
Bach—Toccata and Fugue Dm
Tchaikowsky—Andante Cantabile
Meale—Serenade at Sunset
Franck—Chorale Am
Macfarlane—Lullaby
Sibelius—Finlandia
Martin—Evensong
Fletcher—Toccata

WALTER B. KENNEDY

FIRST SWEDISH—SAN FRANCISCO

Dedicating 2m Moller, Feb. 28

Scarlatti—Pastorale
Tchaikowsky—Andante Pathetique
Frysinger—Chant sans Paroles
Tschirch—Festival Fantasy
Saint-Saens—Deluge Prelude
Lemare—Chant du Bonheur
Stoughton—Pyramids
Kinder—Jubilate Amen
Mrs. Kennedy contributed four soprano solos to the program.

HENRY F. SEIBERT

SALEM LUTHERAN—LEBANON, PA.

Dedicating 3-37 Skinner, March 3 and 5
Schubert—1st Mvt. Unfinished Sym.
Yon—Christmas in Sicily
Boex—Marche Champetre
arr. Kreisler—Old Refrain
Lemare—Lead Kindly Light

A Service to T.A.O. Readers

Looking for More?

You may not be looking for more money or more opportunity or a more modern organ or more adequate choir this season, but some of your fellow organists are. You can help them by notifying the *Registration Bureau of THE AMERICAN ORGANIST* whenever you hear of a vacancy. Give all the facts you know; if you have rumors and not facts, give the rumors. The Bureau will do the same for you when you want that service. The *Registration Bureau* is a cooperative work conducted by all the readers of *THE AMERICAN ORGANIST* for the benefit of other readers. Its net results are:

It saves money by avoiding agency commissions payable from the organist's salary; the Bureau asks no fee and accepts none.

It helps a church find a worthy organist by giving a variety of applicants to choose from—tried and proved members of the organ profession.

It makes you happy by giving you an opportunity to do a good deed "for the other fellow."

REGISTRATION BUREAU
467 City Hall Station
NEW YORK CITY

A Service to T.A.O. Readers

Historic Churches of the World

By ROBERT B. LUDY

7 x 10, 325 pages, profusely illustrated

\$5.00

The publisher's edition has been sold; the Author's supply was almost entirely destroyed by fire; only a few copies remain. A delightful reference work (by a hotel proprietor and business man) in story and picture, covering Europe and America. A book you will cherish and oft refer to.

ORGAN INTERESTS INC.

467 CITY HALL STATION

NEW YORK CITY

Ravanello—Christus Resurrexit
Bach—O Sacred Head
Wagner—Evening Star
Stoughton—Pygmies
Yon—Concert Study 2

March 5th

Burnap—Pleyel's Hymn
Schubert—Ave Maria
Boccherini—Minuet
Sturges—Caprice
Handel—Largo
Yon—Andante Rustico (Son. Cromatica)
Wagner—Isolde's Liebestod
Yon—Gesu Bambino
Bach—Fugue Ef
Liadow—Music Box
Sibelius—Finlandia

C. HAROLD EINECKE
SALEM CHURCH—QUINCY, ILL.

February 24th, 4-60 Moller

Sowerby—Rejoice Ye Pure in Heart
Macfarlane—Evening Bells
Matthews—Caprice
Fryfinger—Gethsemane
Beethoven—Minuet
Rubinstein—Kamennoi Ostrow
Frank—Peece Heroique

DR. CASPAR P. KOCH
CARNEGIE HALL—PITTSBURGH

25th Anniversary Program, March 3rd
Wagner—Tannhauser Overture
Verdi—Rigoletto Quartet
Saint-Saens—Airs de Ballet Caprice
Bach—Tocatta and Fugue Dm
Gaul—Bells of Our Lady of Loudres
Gounod—Trio from Faust
Liszt—Les Preludes

T. TERTIUS NOBLE
ST. THOMAS—NEW YORK

Mozart—The Clock
Rheinberger—Vision
Veeco—Dirge
Noble—Theme with var. Df
Wolstenholm—Romance

ADOLPH STEUTERMAN

CALVARY P. E.—MEMPHIS, TENN.
66th Recital
Mueller—Paeen of Easter
Dunn—Neath Silvr't Birches

Schubert—Ave Marie
Zimmerman—On A Rainy Day
Offenbach—Barcarolle
Shackley—Distant Chimes
Tchaikowsky—Marche Slav

GORDON BALCH NEVIN

FRANKLIN ST. M. E.—JOHNSTOWN, PA.

Dedicating 3-43 Estey, Feb. 22nd

An audience of 1200 seated and 200

standing heard this program:

Handel—Water Music
Bach—O Mensch, Bewein dein Sunde
Gross

Franck—Chorale No. 3 Am

Yon—Arpa Notturna

Holmes—By the Sea

MacDowell—Midwinter

MacDowell—To A Water-Lily

Wagner—Liebestod (Tristan)

Nevin—Jerusalem the Golden, var.

Encores

Martin—Evensong

Polla—Dancing Tambourine

JAMES H. ROGERS

DETROIT INSTITUTE OF ARTS

Feb. 24th

Three of Mr. Rogers' songs were sung

by Mrs. Marshall Pease, Contralto.

Rogers—Allegro con Brio Son. Em

Rogers—Adagio Son. dm

Rogers—Tocatta Suite Gm

Rogers—Sonatina Dm

Debussy—Engulfed Cathedral

Callaerts—Intermezzo

Massenet—Pastorale Mystique

Dupre—Magnificat

EARL W. ROLLMAN

ST. JOHN'S—TAMAQUA, PA.

Dedicating 2-14 Hall, Feb. 26th

Faulkes—Prelude on Mighty Fortress

Couperin—Soeur Monique

Jenkins—Night

Bach—Prelude and Fugue Cm

Bonnet—Variations de Concert

MacDowell—To a Wild Rose

MacDowell—To A Water Lily

Bornschein—The French Clock

Sturges—Meditation

Douglas—Finale, Suite Bm

The organ was sold and erected by Mr. William H. Rowland of Reading, Pa., making the third Hall Organ to be installed in the district in the past year, the two others being in Mahanoy City.

ARCHER GIBSON

DEDICATES AEOLIAN-VOTEE ORGAN

IN BROOKLYN CHURCH

IN OTHER columns will be found the stoplist of the Schumann Memorial Organ, donated to the Redeemer Lutheran Church, Brooklyn, N. Y., by Mr. and Mrs. Frank M. Schumann; Mr. Gibson's program:

Bach—Fantasia Gm

Bach—Loure (3rd Suite for Cello)

Handel—Allegro (Concerto)

Beethoven—Largo Appassionata, Op.

2-2

Beethoven—Minuet.

Widor—Andante Cantabile (4th)

Wagner—Lohengrin Cathedral Procession.

Cui—Orientale

Kreisler—Liebesfreud

Rubinstein—Kamennoi Ostrow

Schubert—All Souls Litany

Gibson—Spring Song

Elgar—Pomp and Circumstance

Again we have an example of the use of program material of practical appeal, and by a concert organist of the first rank. A report of the recital concludes: "Although the audience had been reminded that applause was forbidden . . . at the end of the program, led by the donor of the organ, they spontaneously broke forth into an expression of delight . . . the entire audience remained for nearly an hour listening to Mr. Gibson improvise. The ethereal and lovely effects were a revelation, while the noble and dignified grandeur of the full organ thrilled everyone." The stoplist will be found in other pages of this issue.

EDWIN GRASSE

BROOKLYN INSTITUTE PROGRAMS

4th Austin Organ

THE noted organist and composer, well known to organists of the Metropolitan district, is giving a series of programs in Brooklyn, N. Y., from which we quote selections; each program is timed to last about 45 minutes.

Wagner Program

Tristan: Prelude and Death Scene

Walkure: Magic Fire Scene

Gottterdammerung: Funeral March

Tannhauser: Overture

French Program

Guilmant—Sonata 1

Debussy—l'Après Midi d'une Faune

Franck—Andante (Grand Piece Sym.)

Massenet—Thais Meditation

Widor—Tocatta (5th)

Selections

Liszt—Les Preludes

Beethoven—Menuet in G

Schumann—Evensong

Grasse—Serenade

Bossi—Etude Symphonique

Beethoven—Menuet (8th Sym.)

Mendelssohn—Ruy Blas Overture

Bach—Fantasia and Fugue Gm

Handel—Aria F

Mozart—Menuet (Jupiter Sym.)

Brahms—Allegretto (3rd Sym.)

Wagner—Parsifal Prelude

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An Excellent Program

Fletcher—Festival Tocatta

Rachmaninoff—Serenade

Franck—Peece Heroique

Hollins—In Springtime

Boex—Marche Champetre

Stebbins—The Swan

Tchaikowsky—March Slav

An Even Better Program

Faulkes—Concert Overture Ef

Kinder—In Moonlight

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Johnston—Evensong
Merequx—Toccata
Tchaikowsky—Dance of Candy Fairy
Tchaikowsky—Arab Dance
Schminke—Marche Russe

The 3-67 Moller, dedicated Nov. 22nd, 1928, by Palmer Christian, has 35 ranks and is used by Mr. Maesch for a series of Friday recitals at 4:30, the complete series for the season being:

Jan. 25, Mr. Maesch;
Feb. 8, Mr. Maesch;
March 1, John Ross Frampton, guest;
March 22, Mr. Maesch;
April 12, Cyrus Daniel, guest;
April 26, Mr. Maesch;
May 10, violin, cello, and organ.

The two programs herewith are endorsed as models of what an organ recital should be for such purpose. Mr. Maesch has shown himself too big to be dominated by a one-sided program method, too versatile to be unacquainted with what contemporary composers are doing in America. Every item on both these programs is an attractive piece of genuinely musical music.

GEORGE M. THOMPSON
NORTH CAROLINA COLLEGE

FOR WOMEN

Four Historical Organ Recitals
March 3: Forerunners of Bach
Organ, Piano, Violin

Gabrieli (1510-86)—Canzona
Palestrina (1526-94)—Adoremus Te
Pachelbel (1653-1706)—From Heaven
High
Arcadelt (1514-75)—Ave Maria
Bull (1563-1628)—King's Hunt
Eccles (1670-1742)—Adagio and Corrente
Farnaby—Giles Farnaby's Dream
Purcell (1658-1695)—Trumpet Voluntary
Couperin (1668-1733)—Soeur Monique
Clerambault (1676-1749)—Prelude Dm
Buxtehude (1637-1707)—Prelude, Fugue, Chaconne

March 10: Bach Program
Organ and Contralto

Prelude and Fugue Em
Adagio F (Son. Dm)
In Dulci Jubilo
O Sacred Head
Bouree, 3rd Suite for Violoncello
"My Heart Ever Faithful"
Passacaglia Cm
Siciliano
Anna Magdalena's March
Arioso (Capriccio Departure of Brother)
Fantasia and Fugue Gm

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March 17: Handel to Mendelssohn
Organ, Piano, Tenor

Handel (1685-1759)—Water Music Suite
"Every Valley"—Handel
Beethoven (1770-1827)—Andante Dm
Schubert (1797-1828)—Unfinished Sym.
1st Mvt.

Rinck (1770-1846)—Rondo, Concerto for
Flute
Beethoven—Penitence
Liszt (1811-1886)—Ora pro nobis
Mendelssohn (1809-1847)—Allegro Moderato Son. 1

March 24: Modern Music
Organ and Piano

Wagner (1813-1883)—Lohengrin Prelude
Brahms (1833-1897)—Chorale-Prelude
Es ist ein 'Ros' entsprungen
Dvorak (1841-1904)—Dance of Goblins
Tchaikowsky (1840-1893)—Marche Slav
Sjogren (1853)—Erotikon
Bridge—Dew Fairy
Debussy (1862-1918)—Prelude Am
Debussy—Cortège
Karg-Elert—Clair de Lune
Sibelius (1865)—Finlandia



AN OLD NEW THING

ST. GEORGE'S, New York, already mentioned several times in T.A.O. of late, we believe, presented March 16th and 17th in the Chapel a "Stabat Mater" written by Scarlatti (1659-1725) and forgotten till last year when it was unearthed in the library at Florence. It was sung in St. George's Chapel by a small choir from the Women's University Glee Club directed by Mr. Gerald Reynolds, with the choir concealed behind a screen. Miss Ruth Barrett was the organist. Mr. Reynolds says: "The 'Stabat Mater' is a fine work in which the composer realized to an amazing degree the beauty and purity of this old Latin poem—far better indeed is his realization than the more celebrated settings of the work by later composers."

This marks another notable presentation by Mr. George W. Kemmer, organist of St. George's, since the installation of the Morgan memorial Austin organ—undoubtedly the largest church organ in the Metropolis.

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The Skinner Organ Company installed in one week during the month of March two 2m residence organs, one in the residence of Dr. Robert S. Bickley at 70th Street and Fifth Avenue, and the other in the residence of Mr. Harry E. Towle at 290 Park Avenue. Both are equipped with the automatic player.

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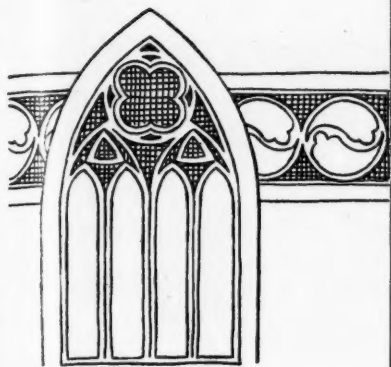
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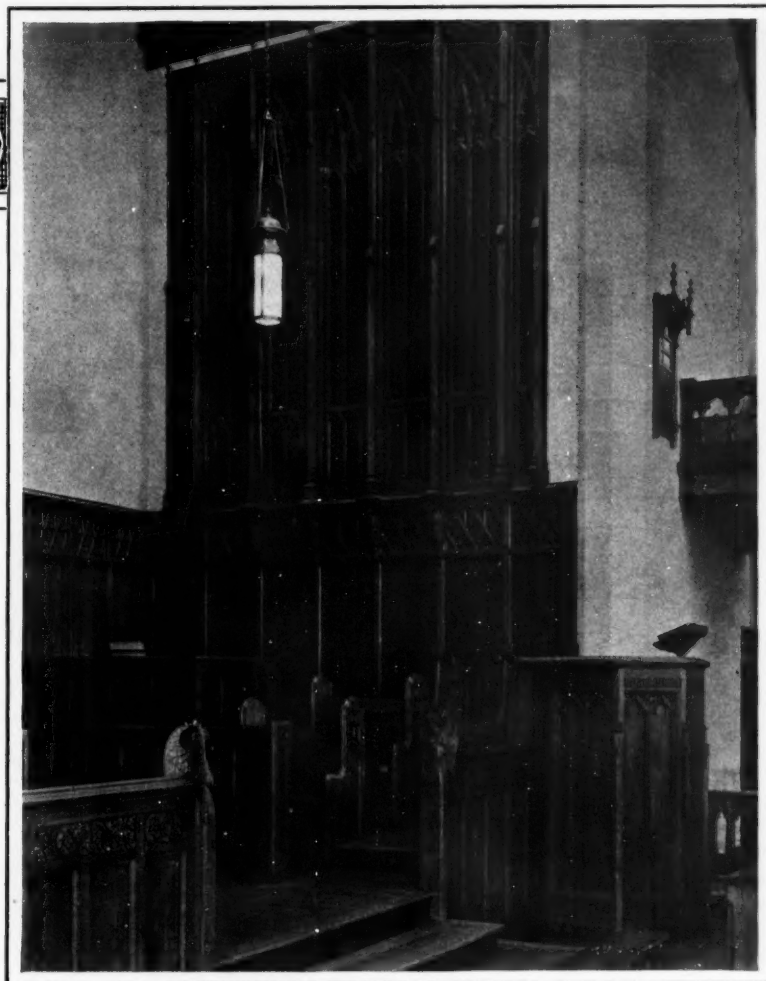
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says



Johnstown, Pa.,
February 27, 1929.

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Cordially yours,

GORDON BALCH NEVIN.

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THE following list of contracts covers a wide stretch of territory from the Atlantic to the Pacific Ocean:

3m Installed in March
Kingston, N. Y., St. James' M. E.
Moorestown, N. J., Trinity P. E.
Aberdeen, S. D., First Presbyterian
Under Construction
Los Angeles, Calif., West Adams Presb.
Los Angeles, Wilshire Crest Presb.
Ansonia, Conn., First M. E.
Foxon, Conn., Our Lady of Pompeii R. C.
New Haven, Conn., Elk's Temple
New London, Conn., St. Mary's R. C.
Freehold, N. J., First Baptist
New Brunswick, N. J., Temple Anshe
Emeth
New York, N. Y., Mt. Washington Presb.
New York, N. Y., Seamen's Church In-
stitute
Springfield, Tenn., Springfield Baptist

APOLOGIES

TO THE BUHL ORGAN COMPANY
FOR AN OMISSION

WE NEGLECTED to state on page 151 of the March T.A.O. that the builder of the organ for the Church of the Reformation, Rochester, N. Y., is the Buhl Organ Company of Utica, N. Y. The stoplist was sent to us before the builder had been selected, and, contrary to the usual method of T.A.O., it was accepted for print before it was contracted for. A dozen letters on various subjects passed between Mr. Barrows and the Editor, and in one of them the builder's name was ultimately given—and then neglected because stoplist and builder were not together in the same mail at the same time, nor even in the same office at the same time, the printer having received the copy by that time. However there are some attractive photographs promised and we shall not neglect the builder's name at that time. Mr. Barrows rightly makes merry against us over this slip.

Hugh McAmis

F.A.G.O.



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Whom the Musical Blue Book of America describes as an Organist, Pianist, Director, Composer, Author and Lecturer. When but seven years of age Dr. Morgan appeared in his first concert in public, and at ten years of age he was appointed to a Church position. "His enviable record as concert organist and music director includes the University of Pennsylvania, First Presbyterian, Second Presbyterian in Philadelphia, and prominent churches in Germantown and Pittsburgh, Pa."

WILSON G. SMITH ORGANIST, COMPOSER, CRITIC PASSES IN 73rd YEAR

WILSON G. SMITH, teacher of organ, piano, voice, and composition, music critic of The Press, died Feb. 26th at his home in Lakewood, a suburb of Cleveland. He was seventy-three. For nearly a year he had been unable to leave his home; he retired from active service on The Press last October and was named Music Critic Emeritus, having been on the editorial staff since 1902.

Mr. Smith's biting wit and frank manner made many opera singers and musicians eager to read his criticism of their efforts. He was born in Elyria, Ohio, and educated in the public schools of Cleveland. His music education began in 1876, at Cincinnati, where his teacher, Otto Singer, encouraged him to make music his profession. In 1880 he was in Berlin studying for several years under Kiel, Scharwenka, Moskowski, and Oscar Raif.

Mr. Smith has twice been president of the Ohio M. T. A. He was a picturesque character, diminutive and almost "fragile" in appearance; what he lacked in physical stature he made up in power and forcefulness in his writing.

His compositions number nearly a thousand. The most important of his earlier works was a series of five pieces entitled

HOMAGE TO EDWARD GRIEG. This brought him warm commendations from the great Scandinavian.

The typewriter he used was a "bickensdorfer", a type seldom seen in the office of a modern newspaper. It was kept hidden at The Press office.

PAUL A. HELIDEMANN.

Charles Raymond CRONHAM MUNICIPAL ORGANIST

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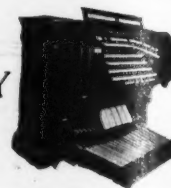


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PILCHER CATALOGUE

ONE of the handsomest catalogues devoted to the expression of an organ builder's art is the new 24p. 9 x 12 booklet in two colors issued by Henry Pilcher's Sons. "The following pages describe briefly some of those tangible and intangible characteristics that have made the name of Pilcher preeminent in the realm of organ making," says the preface. We have a paragraph on materials, two pages on the selection of woods, two on the special leathers required in organ building, two on the effect of metals on tone, etc., etc. The booklet is not intended as an informative treatise on organ building but rather as an interpretation of the spirit of the organ in terms of the artistry that constitutes the idealism of the Pilcher Organ. Certainly it will gain contracts for Pilcher Organs just as it reflects so creditably the taste and skill that inspired and executed the booklet.

A HILLGREEN-LANE

in the Methodist Church of Indianola, Ohio, was dedicated March 5th in a recital by Mr. Harold Funkhouser, using as his American works the two unusually beautiful compositions, Springtime Sketch by Brewer and Evening Bells and Cradle Song by Macfarlane.

Joseph W. Clokey

COMPOSER—ORGANIST



Pomona College
Claremont, California



A Review of the Times

THE Schubert Centennial year has come to an end. As I have read the various programs of the celebration and listened over the radio, I am more and more at a loss to understand why so much fuss has been made over a man who only wrote six songs and one symphony and did not even finish that. The lionized composer does not seem to have composed any church music or even ventured into the realm of the string quartet. Until the past year I was always under the impression that Schubert was a great musician who wrote over six hundred songs, some magnificent symphonies, some glorious chamber music, and some lovely melodious church music; but I now know that I was laboring under a serious misapprehension.

That was a fine article by Mr. Carl Paige Wood in T.A.O. for January. That very capable organist and teacher wrote some pertinent sentences about tempo for Bach. It is a colossal mistake to play Bach without an explanation or analysis for the listeners. How then can we expect our audiences to enjoy and appreciate what to them is a mere jumble of unmelodious sound or an exhibition of a daily-dozen on the part of the recitalist?

There were some thirty-two organ recital programs in the January issue of T.A.O. and on only six of them did I find a Bach fugue of first rank, and out of these six, the TOCCATA AND FUGUE in D minor accounted for four. Mr. Warren Allen's list of selections showed great variety and an understanding of his audiences. I am still wondering what possessed Mr. Arnold Dann to offer the OVERTURE TO ZAMPA. The OVERTURE TO ZAMPA in 1928 by an organist of Mr. Dann's reputation! Why even the movie organists have passed beyond that. John Bumpus writes in one of his books (I believe it is in "The Cathedrals of Northern Italy") of the shock he received some twenty-five years ago when he heard it in

one of the cathedrals he visited.

Good for the Lutherans. They have interdicted "BEAUTIFUL ISLE OF SOMEWHERE" for funerals. One of the writers in T.A.O. fails to see where the song is jazzy, and commends the composition as one of the most beautiful and appropriate songs that can be sung at a funeral. What do we want at a funeral? quoth he, A fugue? No my friend, we do not want a fugue. We want texts that are elevating and Christian, not mushy, sickly, sentiment. We ask for music that takes for its models the grand old tunes of the early church—the stately chorales of the Pilgrim Fathers, and the reverential compositions of later days, not the cheap, loosely constructed types of so-called gospel songs used by certain bodies of Christians.

That was a fine program of church music given at St. Stephen's, Providence, R. I., by Mr. Walter Williams and recorded in the January T.A.O. What a pleasure to see the names of Ingegneri, Byrd, Vittoria, Anerio, Morales, Tallis, and Wesley. More of that kind of music would soon improve the taste of our churchgoers and bring us "Back to the old paths, wherein is the good way."

—FREDERICK W. GOODRICH.

[*T.A.O. does not print full programs: outstandingly well-made programs are rare, interest centers on the literature itself rather than the sequence; works, before the public for decades, are omitted to save room for more of the contemporary things. †Good. Let's put the ban on "My Country 'Tis of Thee" and the "Star Spangled Banner" for the same pair of reasons.—Ed.]

DR. ROLAND DIGGLE won the second prize of \$50 given by the Cadman Creative Club for a Fantasia; Gustave Mehner won first prize with a Concert Toccata.

DR. GEORGE HENRY DAY of Rochester, N. Y., had a new overture Revolutionary Days performed in the Eastman Theater by a band of 80 pieces under the direction of S. A. Clute Feb. 22nd.

ALBERT E. JARVIS is not only a voicer but he is also an organist. During the absence of the organist of Grace Holy Cross P. E. in St. Louis Mr. Jarvis substituted in his place at the console. It would be a good idea to make every voicer learn to play the organ, wouldn't it? Mr. Jarvis is one of the Kilgen voicers.

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THE GUILD SERVICE
ST. JAMES CHURCH—NEW YORK
March 14th

THE SERVICE was sung by the choirs of St. James', G. Darlington Richards, organist, and of Grace Church, Brooklyn, Frank Wright, Mus. Bac., organist; aided and abetted by the intoning of the precentor of the Cathedral of St. John; the organ is a new Austin. In dismissing the choral efforts of the precentor it should suffice to say that his recitations were slow, not always in tune, listless and, while it may be lese majeste to make such a remark concerning a clergyman, definitely affected in style.

Mr. Wright's choir sings well. His boys enunciate very clearly indeed. The tone is good. It is vigorous and it is at all times a well-placed tone. I regard Mr. Wright's boys as among the best in greater New York. Depending upon the boys whom he can secure, and without any choir school, this choir-master seems to have overcome the oft repeated "I haven't time to teach my boys everything."

There was a distinct difference in tonal emission to be observed between the boys of St. James' and the boys from Brooklyn. Mr. Richards' boys lean to a rather heavy tone; and though they seemed to be somewhat in need of clearer pronunciation they sounded well. We were treated to the sound of an excellent solo tenor; the texture (I could not see the singer) would indicate a voice of great possibilities. The tenor chorus, apart from this one outstanding voice, fell by the wayside vocally.

The bass chorus. Ah! There was a chorus. Magnificent in its dominating resonance, brilliance and power. It would have taxed the vocal resources of the Oratorio Society to have coped with the tremendous power of the bass section. The poor little boys somehow or another managed to survive the FFF passages, but they might as well have died a vocal death cheerfully the moment the FFF's came into view. And yet, although it was out of proportion to the rest of the parts and created a lack of balance, it was a fine-sounding section, singing with authority, rhythmic precision and a manly tonality which this writer found often-times thrilling.

Whichever of the two choirs claims the rather elderly gentleman who sat on the congregation end of the bass row has the greatest chorus bass in captivity. A musician to his fingertips insofar as knowledge of his work was concerned—and a voice of extraordinary resonance, range and power. It was a joy to hear such spirited singing.

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The choirs had been well trained. They sang somewhat uninteresting music with enthusiasm and with intelligence. Mr. Richards accompanied with great taste and the service was very much of a success. It is no easy matter to train two choirs entirely strange to each other to sing well together but Mr. Richards and Mr. Wright seem to have solved the problem.

It is fitting and proper at this point to mention that there was some very beautiful organ playing provided by R. Huntington Woodman of Brooklyn, Miss Charlotte Klein of Washington, and Mr. Henry S. Fry of Philadelphia. But being informed on vocal mechanics only, I prefer to leave a critical discussion of the work of the organ soloist to a more qualified person. However, personally I consider Miss Klein's playing very beautiful; there was never any indication of turgidness or lack of clarity, and so far as I am concerned, when I can hear all the figures delivered with clarity and with rhythmic precision, and observe a respectful regard for the crescendos on the part of the performer, especially in the florid passages, then my uniformed soul is satisfied—although perhaps Lynnwood Farnam might not agree with me as to the technical perfection of the artist.

And at this point might I say that I have often wondered why some one has never suggested a special service at the Cathedral of St. John the Divine, to be given by the choirs of St. Thomas', the Cathedral, and Grace Church? These three fine choirs would probably present an epochal performance, and the vastness of the Cathedral would effectually dispel any differences of tonal production which might exist between the choirs.

—JAMES J. HEALY

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CANADA

CANADIAN NOTES

THE Winnipeg branch of the C.C.O. gave four recitals on the 2-21 Casavant in St. John's Cathedral during Lent; the players were:

Wilfred Layton, Augustine United;
Thomas Sutton, of the Cathedral;
Herbert J. Sadler, Westminster United;
Ronald W. Gibson, Broadway Baptist.
The organ of the Cathedral was built with provisions for early enlargement which will make it a 3-35.

William Roche, of Trinity Church, Halifax, held his annual choir contest and awarded prizes for the best singers, for the best in attendance, for adding the most new members, and for being the most gentlemanly boy in the choir. After the event the winners were lined up and photographed; the choir numbers about 25. Trinity was destroyed by fire last year and in 1917 it was badly damaged by the famous explosion in the harbor. Certainly it has merited a peaceful life now. The organ is a 3-m Casavant, to which the boys of the choir propose to add a Tuba as a result of the proceeds of their Annual Musical Revue.

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would be an interesting experiment to see if an organist could artistically and financially measure up to the opportunities of appearing there. Only artists of the stamp of Paderewski, or the popular appeal of McCormack, have been able to fill it. With the Philharmonic the invariable rule is s.r.o.

J. WESLEY HUGHES

has been appointed assistant organist at the new 2m Aeolian in the First Scientist, Great Neck, New York. Mr. Hughes has devoted himself to the thankless task of substituting for his fellow organists of the Metropolitan territory; he is a pupil of Mr. C. W. Pickells, the new organist of St. Bartholomew's, Brooklyn, and has to his credit the following record of substitute work:

Seventh Scientist, New York;
First Scientist, Brooklyn, 4 summers;
Congregational, New Camden, Conn., 2 months;
First Scientist, Greenwich, Aug. 1928;
First Scientist, Orange, Aug. 1926;
Third Scientist, New York, summer 1925.

KILGEN FOR CARNEGIE FAMOUS METROPOLITAN CONCERT AUDITORIUM BUYS KILGEN

MR. ALFRED G. KILGEN, head of the New York office of Geo. Kilgen & Son, has written a contract with Carnegie Hall, New York City, to place in that great institution a 4m Kilgen Organ.

Carnegie Hall is not only an auditorium of tremendous proportions, but it is also blessed with a most unusual acoustical perfection and has been the scene of concerts by all the finest artists able to fill it by any better means than "papering the house." The organist has been distinctively among the missing in Carnegie Hall's catalogue of artists for many reasons. There has been an organ in the Auditorium for many years, and in fact the present instrument has been presented in the pages of T.A.O. But to supply the kind of an organ the Hall needs would cost much more than the managers have heretofore been willing to invest.

If the present plans have been satisfactorily made, and the Hall is sure of an adequately-sized concert instrument, it

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WHAT is a Izambilo? or should it be an Izambilo? How many different kinds of hammers should be considered in the purchase of a set of Chimes or a Xylophone? What is the normal compass of the Marimba, Cathedral Chimes, Orchestra Bells, Glockenspiel? These and many other questions are answered in the new 40-page 9 x 6 catalogue, fully illustrated with the full line of Kohler-Liebich "Liberty" products. This line of percussion for the organ is:

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The organ builder and those of us who like to play in our imaginations with points in organ design will find this catalogue giving complete information on all the essential points. Sizes of individual bars as well as sizes of complete instruments are furnished in detail; resonators, hammers, details of suspension, mounting, materials, etc., etc., are given in full. And the booklet closes with pictures and details of the attractive Liberty Dinner Chimes, instruments of four or five notes that would prove a genuine ornament to any residence or studio.



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WITH amazing technical assurance and an artistry that is almost never matched, the St. Olaf Choir sang in our College Chapel a few weeks ago. The work of this choir represents, perhaps, as fine choral singing as can be heard today. The secret of success is in the devotion of its members to their director and his artistic ideals. Mr. Melius Christiansen chose not to become the conductor of a famous New York Choral Society some years ago, because he feared that in the metropolis he might not receive that sacrifice and devotion which the students of the little Norwegian college give to their choir. I wonder what this man's achievement can mean to those of us who struggle to produce something artistic in the Church service. Do we lack the inspiration to inspire others?

Dr. George W. Andrews appeared before the Fortnightly Club of Cleveland, Feb. 19th in a recital sponsored by the manuscript section of that organization. Besides a SONATA in E-flat he played four of his shorter compositions.

The Musical Union, assisted by the Cleveland Symphony, presented Pierre's "ST. FRANCIS" under the direction of Dr. Andrews on Mar. 26th. The usual chorus was augmented by the addition of one hundred children.

Mr. Leo C. Holden will appear in organ recitals at the Cleveland Museum of Art on Sunday afternoons during April. It is with regret that we record the death on Mar. 4th of our friend and colleague, Mr. Selby Houston. An instructor in Theory at Oberlin, he graduated from Oberlin College in 1926 and the Conservatory in 1928. He was an A.A.G.O., a member of Pi Kappa Lambda and Phi Beta Kappa.

Organ recitals were given in March by Miss Frances Beach and Miss Eunice Kettering, both members of the class of 1929.


—GEORGE O. LILlich.

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 AGAIN a reader of T.A.O. insists on knowing where the word Cipher came from and why. What do you know about it, if anything? Anyway, to begin with, perhaps some of these questions can be answered:

What is the word in French, German, and Italian, for this delightful effect?

What organ book first used the term in English?

What explanations, if any, have been given in print, and where?

Who invented the cipher? Why?



San Francisco

by
WALTER B. KENNEDY
Official Representative

AMONG the new radio organists of the past month was Marie Crowley on KTAB, from the Chapel of the Chimes; Harold S. Hawley also played from the same studio. Miss Crowley's name was announced also over KFWM. Both artists played interesting numbers and exhibited good taste in their selection of tone coloring.

The A. G. O. met at the Fawn Restaurant on the 28th, where a delightful dinner was enjoyed, afterward going to the Calvary Presbyterian where has been installed a new 4-57 Aeolian-Votey, presided over by Robert O. Bossinger. Messrs. Mueller, Bossinger, White, and Carruth each played a group, displaying many of the fine solo registers to good advantage. Whether it is the accoutics of the enlarged auditorium, or the position of the organ, it is difficult to say, but I did not find the full organ as satisfying as were the superb flutes and chorus reeds.

St. Dominic's Catholic Church is now one of the show places of San Francisco. In it has been erected the old Woodbury organ of many years ago, to which has

been added a new Estey console. It was always a good organ, but in the new gothic edifice it has a roll and a charm never before apparent.

Feb. 25th, 25 organists from Oakland, Berkeley, and San Francisco journeyed to Palo Alto, the home of our new President, to hear G. D. Cunningham. After the recital, Warren D. Allen, organist of the Stanford University, arranged a luncheon-reception for the guest.

Feb. 19th cantor Reuben R. Rinder and organist Wallace A. Sabin of Temple Emanu-El gave one of the finest productions of "ELIJAH" ever given on this Coast. A chorus of 70 professionals and an orchestra of 40, together with the 4-62 Skinner, gave sufficient body of tone, and the shading and artistry employed will remain in the minds of San Franciscans for many a day.

While speaking of Cantor Rinder, your correspondent wishes to refer to his own Temple Choir at the First Presbyterian, Oakland. Mr. Rinder was the guest of honor at our recent choir dinner and delivered an inspiring address on the Modes and Traditions of Hebrew Music. Possessed of an exceptionally beautiful tenor voice, his rendition of the ancient liturgy of his faith filled his hearers with a never-to-be-forgotten thrill. Our choir counts his visit to us as one of the red-letter days of its history.

Ernest M. Skinner was guest of honor at a dinner of the Guild in the Elk's

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Temple. Representatives from several other organ companies were invited to attend, and the friendly and genial discussion around the table regarding matters organistic resulted in a happy and profitable evening for all. Accompanying Mr. Skinner was Stanley W. Williams, of Los Angeles, Mr. Skinner's representative on the Pacific Coast.

The First Swedish Baptist has installed a 2m Moller in their renovated auditorium. Next month the same firm will erect a 3-43 instrument in the First Christian, Oakland. The famous old Santa Clara Mission also has a new Moller.

Los Angeles

By GEORGE E. TURNER
Official Representative

LOS ANGELES churches have been enriched by the installation of some remarkably fine organs this year. Two of these were formally opened within a week, Richard Keys Biggs giving the public recital on the 4-60 Casavant at the Blessed Sacrament R. C. in Hollywood, and Clarence Mader opening the 4-50 Skinner in the Emmanuel Presbyterian. Both instruments are under complete expression. The 4m Kimball for Temple

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B'nai B'rith is nearing completion, and contract for the 4-60 for the Cathedral of St. Vibiana has been awarded to Wangerin.

Among the month's recitalists were: Amadee Tremblay, Roland Diggle, Sibley Pease, Arthur Poister, Percy Shaull Hallett, D. S. Merwin, Minnie Jenkins, Ralph Day, Dudley Warner Fitch, Frances Chatem, Carl Twadell, Arta M. Rogers, Vernon Robinson, William Elfeldt, and Florence Rich King.

C. Albert Tufts' numerous recitals for February were cancelled; Mr. Tufts fractured his wrist in assisting to crank an automobile.

Dr. Roland Diggle won the Cadman Creative Club prize for his FANTASIE ON THE HYMN MATERNA.

Adolph Wangerin (Wangerin Organ Co.) was a Los Angeles visitor during the latter part of February.

The Pasadena Organ Players Club was entertained at the palatial Oak Grove Ave. home of Dr. Raymond B. Mixsell Feb. 25th.

New installations for Los Angeles and vicinity by the Hall Organ Co. include 2m instruments for West Adams, Wilshire Crest, and Fullerton Presbyterians.

Ray Hastings celebrated his 17th anniversary at Temple Baptist Feb. 10th; special music for the day included his own Symphonic Poem IMMORTALITY. Dr. Hastings was the recipient of highly appreciative letters from Dr. John Snape, pastor, Hugo Kirchhofer and from the Choir.

Many prominent organists attended the reception in honor of G. D. Cunningham at the First Unitarian, Feb. 28th, following his recital.

The Los Angeles Theater Organists Club presented its regular February recital at midnight on the 26th at the Hollywood Playhouse, using the theater's Welte-Mignon. Erwin Yeo, assisted by his talented sister Natalie Yeo, presented an interesting program which included Gershwin's RHAPSODY IN BLUE, JUBA DANCE by Dett, Scott's LOTUS LAND and LENTO. Jamie Erickson of San Diego was the guest organist and pleased the large audience with his arrangement of WILLIAM TELL OVERTURE.

The "\$85,000 studio" of C. Sharp Minor has been closed through legal proceedings and the 2m and 3m Robert-Mortons installed there are reported to be for sale. Mr. Minor is now playing at the United Artists Theater on Broadway.

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BACH "ST. JOHN PASSION" GIVEN
MASTERFUL PERFORMANCE

MR. GEORGE W. KEMMER, backed by the generous support of his rector, Dr. Karl Reiland, presented Arthur Bodanzky, Lynnwood Farnam, an orchestra of 40 from the Metropolitan, and the 105 voices of the Society of the Friends of Music, in an interpretation of the lesser-known of the two existing settings of the Passion, on March 10th, at the famous St. George's Church, Stuyvesant Square, New York City. Admission from 3:15 to 3:45 was by ticket; after 3:45 the doors were open to the public. By 3 o'clock the police were on hand at both entrances to keep the already growing mob in order. Hundreds were eventually turned away, in spite of the fact that many were standing and many were seated in the distant Chapel where only the forte passages could be heard.

There was no silver offering to defray expenses. No worth-while activity has ever been supported by a silver-offering, and none but a beggar will ask it today. Mr. Kemmer undertook to raise the necessary money for the presentation, and the cost came dangerously near a total of ten thousand dollars; he succeeded and the presentation was arranged some months in advance.

Henry Belmann said in his preface: "Some writers say that Bach wrote five Passions. Leaving out the 'PASSION OF ST. LUKE,' which is doubtful, we have but two, since two others have been lost."

It is reasonably certain that the 'ST. JOHN PASSION' was the first of the passions to be written. It was revised at a later period and so stands as an example of the greatest Bach in full maturity. . . . The first performance of the 'ST. JOHN PASSION' took place on Good Friday, 1724. It was sung several times during Bach's lifetime. The first latter-day performance was at the Berlin Singakademie on Feb. 21, 1833.

The work was sung in its original German, and since the program printed both the German and an English translation of it, the audience was able to follow the music almost measure by measure and know what Bach was saying. Some of the solo parts were done with deepest sympathy, and perhaps some were not; we may charge either the 'Christus' voice or the conductor with an occasional fault of balance—such as when the obligato was softer than the chorus and orchestra accompanying it. Personally I was inclined to charge the soprano section with a threat to flat, a threat they were not

allowed to carry into execution. Mr. Farnam's accompanying at the organ was perfection, though the great Austin Organ could have contributed more power at times; it is infinitely better to follow Mr. Farnam's pianissimo tendencies than to err in the unforgivable sin of over-accompanying. I do not know that I ever heard more artistry in an organ accompaniment to a great choral work than Mr. Farnam's example of it.

It may be questioned—by those of us who are blessed (or otherwise) with an adoration of art for art's sake—whether some of the long and almost tedious narrative passages might not be cut, at least in half. George Meader carried the narrative, with increasing skill in the latter part of the program, against the accompaniment of what should have been a harpsichord but was a Steinway piano with bits of wire driven into its hammers.

Mr. Bodanzky's men were the prize that carried the chorus numbers through. There were more precision and decision in the work of the basses and tenors than the average choirmaster is willing to use. They snapped out some of their passages with such realism that they gave a real thrill in the manner of their work; by comparison the sopranos and contraltos were far behind. In the chorus setting of "Let us not divide it, but cast lots for it who shall have it," we were actually made to feel the tremendous uproar and greed among the soldiers. I venture to say Bach never heard his work done so

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well in some of these matters. No ordinary singing will ever reproduce Bodanzky's masterful effects with his men in these tumultuous choruses. It was not tempo alone, not forte alone; rather it was a combination of these two and that dynamic snapping of words and syllables. Legato? Yes, the sopranos and contraltos tried to do it legato. The men saved the day.

What does St. George's Church get out of it? Who can predict? Certainly the Church cannot get back even a tithe of what it gave. What it gave, that was the only thing Mr. Kemmer and Dr. Reiland were thinking about. It gave in undeniable terms the conviction of the Biblical history of the death of Christ; it turned history into living feelings and emotions. The "St. JOHN" in my opinion is not the equal of the "St. MATTHEW", largely because of the greater number of real moments in the "St. MATTHEW". To my taste the opening and closing choruses of the "St. MATTHEW" are superior, as are also five of the arias. Difficult? Not by any means too difficult.

It is to be regretted that there has been spread abroad the impression that these works of Bach must be undertaken only by the greatest of choral bodies; how infinitely better to hear even an average choir give an average rendering of the Bach that it can do, than to hear it give the whole emptiness of those tiresome Handel, Haydn, and Mendelssohn affairs. There is nothing wrong with Handel,

Haydn, and Mendelssohn; the trouble is that times have changed and the music of Handel, Haydn, and Mendelssohn, while it was marvelous when it was written, is too far beneath the tempestuous earnestness of today to be tolerable excepting as history. There was no such limitation on Bach's music. That is why he was and is Bach. Bach lived physically several centuries ago, but spiritually he lived in the Twentieth Century. His own age couldn't appreciate his music, and even the next century neglected it too; it remained for the 19th and 20th Centuries to furnish the mentality and the emotion that could attune themselves to Bach in complete appreciation.

—T.S.B.

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N.F.M.C.'s second Biennial National Contest for music students includes the organ in a \$200 prize; state contests are being conducted now, to close May 6th; district contests close May 20th; the organ list is:

Bach—Prelude and Fugue Bm
Franck—Cantabile
Vierne—1st Mvt. 2nd Sonata
Karg-Elert—Claire de Lune
Delamarter—Carillon
Clerambault—Prelude Dm
Schumann—Canon Bm

Finals in Boston during June. Address Mrs. Arthur Holmes Morse, 263 McGregor Ave., Cincinnati, Ohio, for any and all information. One of the evidences of the organ's degradation at the hands of the church is the strange provision that the organist alone of all contestants is exempt from the necessity of performing from memory. This is anything but creditable to our beloved profession and it is to be hoped that every prominent teacher and concert performer in America will address the Federation, as above, with a petition to immediately and unconditionally enforce memory playing upon the organist.

OH LOOKIT!**DETROITER DISCOVERS THE
NAKED TRUTH**

I HEREBY give warning that if you continue to publish in that hitherto reliable paper, such ill considered stolists for theater organs, I shall ask Herbert to add still another member to the Cabinet whose duties it shall be to prevent the purchase of bum organs.

The youth and inexperience of your contributors are simply attested by internal evidence. They talk about 64's, 32's, 16's, and all that sort of thing.

Now there was a time when the 8's interested me a great deal. Then for quite a while I took on the 16's. After further experience in theater playing—three times, to be exact—and having been fired for not using enough tremulant, I gained a fuller stock of information.

Then I lived in a theatrical hotel for a couple of years and completed my education. What they have all omitted, and what they all really want, but don't dare say so, is the perfect 36.

—EDWARD C. DOUGLAS.

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Britain

by
DR. ORLANDO
MANSFIELD
Official
Representative



IN THE English "Christian World" of recent date there is an interesting allusion to the life and work of Mrs. S. Dunkley, of Creton Grange, a little village in Northamptonshire. Although over 90 years of age, this lady still officiates as voluntary organist at the Congregational Church in her village, a position she has held for more than 50 years. In the winter evenings she finds her way to the Church by the light of a lantern. To the villagers she is said to act as a "Lady Bountiful", and is held by them in the highest esteem. She reads without glasses, has perfect hearing, and (until recently) went to Northampton, six miles distant, to do her shopping. She is now attended by her daughter, aged 70, and a maid who has been in her service over 20 years. Her father and late husband were, in their lifetimes, deacons of the Church.

At Abingdon, Berkshire, the death is announced of Miss M. V. Cox, for nearly 50 years organist of the local Congregational Church. The small country churches of Britain are greatly indebted to these devoted voluntary organists. To parody the words of Plutarch, their places have not enabled them, but they have made their places illustrious.

British organists who are fortunate enough to be able to secure the services of a local orchestra to supplement the organ on festal occasions, are delighted that after many years of agitation a reduction is to be made in the pitch of army bands. This means the lowering of the brass and wind instruments about a semitone, the conjectured loss of brilliancy being more than compensated by "the gain of a great number of excellent wind players for participation in civilian music-makings." The cost will ultimately amount to about \$300,000, most of which will fall upon the regiments maintaining the bands. On the other hand the standardization of pitch will ultimately lessen the cost of the wind instruments themselves. Since the adoption of the low pitch (A-439) by the Philharmonic Society in 1896, "the Army has been out of tune with the rest of the country." Several organs which were required to play with military bands have been constructed at the sharper pitch, which somewhat interfered with their utility for the purposes of vocal accompaniment.

I have always been prejudiced against the radio on account of its seeming inability to reproduce anything approaching an adequate bass, either vocal or instrumental. Some time ago I listened in to a performance of Mendelssohn's 4th SONATA. The solo pedal passages in the first movement were absolutely inaudible, and in their place we were treated to several silent measures; while, in the last movement, the pedal entry of the fugue

subject reminded me of nothing so much as Josh Billings' description of a certain insect which it is not considered polite to mention, "When you've caught him, he ain't there!" Considerable complaint is being made about broadcasting vocal music. Here again I can recollect a reproduction of Goss's anthem, "O SAVIOUR OF THE WORLD", which suggested a four-part choir with nearly all the basses on strike. Moreover, there is not only a deficiency in tone-quantity, but there is also a defect in tone-quality of almost greater importance. Unless the British Broadcasting Company, to give the full title, can find some better modus operandi they will, I fear, find themselves at last seeking for a bare modus vivendi.

The recent acquisition by The British Musician of The Musical News should do more than "adorn a tale." It should "point a moral", especially to that section of British musicians which, as that great American, James Russell Lowell, once expressed it, "Can get up a small booth as critic and sell us its petty conceit and its pettier jealousies." It was founded in 1891, with the avowed purpose of "exposing"—in this case a euphemism for "vilifying"—every individual and institution not "recognized" by the paper or its friends, supported by a powerful syndicate, sustained and subsidized by several music institutions, including the Royal

College of Organists. At last it has been acquired by that enterprising journal, The British Musician, the editor of which, Mr. Sydney Grew, has built up a fine circulation, not by being "all things to all men", but by making himself and his contributors "fellowhelpers to the truth."

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GERMAN NOTES

SOME OF THE MUSIC ACTIVITIES
OF A FAMOUS COUNTRY

FRIENDS of France in America organized the Fontainebleau School for summer visitors from America and have been furthering the project with considerable vigor so that most American musicians have a fairly accurate working knowledge of that institution. Now we have an equally meritorious institution of somewhat similar character, we may judge, in the German Institute of Music for Foreigners at Charlottenburg Castle. So if we cannot own a castle, at least we may live in one for a season—if we go either to Paris or Berlin and take the music course.

It is propaganda, of course. Everything is propaganda. Our recent election was very much propaganda. A Bach Fugue is propaganda. But the war is over; the German republic is striving for the good will a German royalty destroyed. Germany was the birth-place of the majority of the world's greatest musicians. Germany was also the birth-place of some of America's finest musicians. The war leaves us nothing to remember but that irresponsible leadership, that inconceivable folly of the divine right to anybody or anything to do as he or it pleases, is always bad and always was. "German music, especially instrumental music and music drama, had made itself everywhere respected and beloved," says the introductory paragraph of a very beautiful book on Germany's new summer school.

"Just as we Germans are ready to accept from other lands whatever seems vital and productive, so we think ourselves justified in trying to win recognition for that part of our art which we believe has a future, in which we have faith and which we feel closely related to us. And the desire for a really ex-

pedient exchange of the things of culture is everywhere prevalent today."

The courses are given in June, July, and August; almost all courses last two months; the school will use the "exquisitely beautiful rooms in the Charlottenburg Castle"; one of the three great opera houses will continue its performances through the summer; and there will be a series of festival performances when students can hear the best in German music of the modern school and German interpretation. The faculty includes:

Eugen d'Albert
Edwin Fischer
Walter Gieseke
Carl Schuricht
Willy Hess
Joseph Szigeti.

There will be lectures by Alfred Einstein, Hugo Leichtentritt, Curt Sachs, Adolph Wiessmann, and Johannes Wolf.

Wilhelm Furtwangler, well known to all Americans, is president of the Institute. All lectures will be given in German and in English. The organ is not definitely included in the courses. The piano course, however, offering 16 private 45-minute lessons with Eugen d'Albert is \$400. The conducting course costs \$500 and includes theoretical study and opportunities to conduct a symphony orchestra.

Among the festivals in Germany during the coming vacation season are a Brahms festival May 29 to June 2, a whole month of Berlin festivals during June, 17th Bach Festival at Leipzig June 8 to 18, Mozart Festival June 22 to 28, etc. etc. The Institute may be addressed at Berlin W 15, Kurfurstendamm 26a, Germany.

WALLACE M. SCUDDER

ENTERTAINS N.A.O. AT ESTEY ORGAN
IN HIS NEWARK RESIDENCE

THE Union-Essex N.A.O. under the presidency of Mr. Henry Hall Duncklee, of West End Collegiate, New York City, was entertained Feb. 11th in the Scudder residence in Newark when six members gave a program of organ music at the 2m Estey. The Demarest GRAND ARIA for organ and piano was the finale, and the FANTASIA for the same instruments by the same Composer was also played. Russell S. Gilbert played his own suite, NOTRE DAME ON A SUMMER'S DAY, from manuscript.

OUR ERROR

TRUSTING innocently to the veracity of the New York Times, our staff, not seeing the organist in Trinity Church for the Bach Cantata Club concert, said he was no other than Dr. Charles Heinrich of Pittsburgh, which was not unreasonable even if it did seem unusual at the moment. We learn that Mr. Carl Weinrich of the Church of the Redeemer, Morristown, N. J., was the organist of the occasion and we make amends accordingly. Only one more evidence of the fact that our beloved newspapers, even the best of them, are anything but truthful sources of information.

CHICAGO! HELP! !

T.A.O. has an unusually valued subscriber and contributor who is spending all his spare cash in Chicago this summer in studying in a conservatory there and he hopes he can have the privilege of earning a little money by substituting during July in a Chicago church. If any other good T.A.O. reader can be of assistance in this in any way, will he not come to the rescue? Address: K.R.E., 467 City Hall Station, New York.

HAROLD TOWER

ST. MARK'S—GRAND RAPIDS, MICH.

ANNUAL REPORT

MR. TOWER uses the mimeograph to make a detailed report of his choirs and their work, with copies of the report mailed to the congregation and all interested. There are very timely and emphatic appeals for a new parish house exclusively for the choir and allied organizations, for a new piano for rehearsals, for repairs to the organ, etc., etc. The choir program for the year included:

51 Anthems
2 Cantatas
4 Te Deums, etc.
16 Solos or Duets
150 Hymns

The report lists the names of 46 boys with an average attendance of four times weekly for ten months for the 21 constituting the active choir; 16 men; 32 girls from the Girls' Choir; 18 acolytes, etc.; 7 Choir Mothers. Mr. Tower attended 291 services and rehearsals; 183 persons were using the choir rooms during the year and 114 of them came from two to five times every week; rehearsals were conducted regularly for separate groups of boys, boys and men, probation boys, girls, and mixed chorus; the choir furnished music for 20 occasions outside the church work; the boys attaining A and B grades are given a theater party each quarter; the choir is given an annual dinner and the boys are sent to Camp Roger each summer; Christmas carols were sung in 14 places; and the choir newspaper Tid-Bits, edited by the boys entirely, was in its 8th year.

Now when the discussion centers on how to raise organistic salaries, has not Mr. Tower shown at least one very pertinent method?

H. GUEST COLLINS, for 35 years director of music for the Texas School for the Blind, died Feb. 11th in his 86th year, while still actively engaged in his lessons. Mr. Collins was born in England, moved to Canada in 1860, and to Texas in 1894.

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Events Forecast



PALMER CHRISTIAN
ST. GEORGE'S—NEW YORK, N. Y.
April 17th, Austin Organ
Karg-Elert—Choral Improvisation
Karg-Elert—Impression
Bonnet—Rhapsody Catalane
Rameau—Minuet
Krebs—Trio
Bach—Toccata, Adagio, Fugue C
Russell—Up the Saguenay
Schumann—Sketch Df
Debussy—Prelude Blessed Damsel
Verne—Finale (Son. 1)

THE most promising event thus far announced for the largest church organ in New York City is the recital by Palmer Christian on the 17th of April when that great instrument will at last be adequately presented under competent hands. The recital is made possible through the generous management of George W. Kemmer, organist of St. George's, and the keen interest of Dr. Karl Reiland, rector. Mr. Christian is spending a few days in New York the week before the recital and returns Monday of that week for adequate preparation of his interpretation of this organ.

St. George's organ is in fact two complete instruments. On the occasion of a recital some months ago the player used one of these instruments for the first half of his program and the other for the second half. When Bodanzky directed his chorus of 105 and his orchestra of 40 in a presentation of the Bach "St. John Passion" in St. George's, with Mr. Farnam accompanying at the organ, only the chancel half of the instrument was used. It will be an interesting experience to hear what St. George's organs can do when thus presented under competent hands, accustomed both to the advanced development of the art of organ building in America, and to the very much keener and more strenuous demands of an American audience no longer satisfied with promises alone.

AFTER playing a group of recitals in Florida and in New York during February, Mr. Christian, of the University of Michigan where he plays a recital each week of the season, returns to the East for a number of recitals in April.

April 8, Worcester, Mass., Skinner
April 12, New York City
April 14, Princeton University, Skinner
April 15, Camden, N. J.
March 24th Mr. Christian dedicated a Skinner in Our Lady of Mt. Carmel, Chicago. Between the first of October and the middle of November, Mr. Christian opened his season with seven recitals, five of them dedications. March 21st he played a recital in Kalamazoo, Mich., Skinner Organ.

ST. GEORGE'S, NEW YORK
IN addition to the April 17th recital by Mr. Palmer Christian there will be a May 13th recital when Mr. Lynnwood Farnam will repeat the final program of his complete Bach series.

April 28th Mr. Kemmer presents with his four choirs a special program of Negro Spirituals, all arranged by Mr. Harry Burleigh, the famous negro bari-

tone and soloist of St. George's. Mr. Kemmer during his first year at St. George's gave the first program of spirituals there, which was a new departure in spite of Mr. Burleigh's long tenure of office and great popularity; formerly the spiritual had been used only as an occasional solo by Mr. Burleigh. Mr. Kemmer's Good Friday program was a presentation of the Dubois "SEVEN LAST WORDS."

WHITE INSTITUTE ANNOUNCEMENTS OF INTEREST IN THE THEATER ORGAN WORLD

FROM the announcements of the White Institute of Organ the following information is taken. "Last August when Mr. White was compelled to resign his post at the Roxy in order to develop the program of the new White Institute of Organ, Mr. Rothafel reluctantly granted him leave of absence, extracting the promise that he would return just as soon as he had things running smoothly at the Institute. No more appropriate time for his return could be selected than the celebration of the Roxy's second anniversary."

Since organizing the Institute, Mr. White has taken on several other activities; among them, he is an exclusive Brunswick recording artist, Aeolian Duo-Art artist, and exclusive N.B.C. artist. He broadcasts Saturdays at 8 p. m. over WEA and Mondays at 10:30 p. m. over WJZ, both over the N.B.C. coast-to-coast chain. His radio audience has sent him letters from Liverpool, England, from British Guiana, and from South America.

Mr. White's music career began with violin under the instruction of his father, Herman White of Philadelphia; at 10 he was sent abroad and studied piano and theory with Heinrich Pfitzner; returning to America he graduated from the Philadelphia Music Academy and later spent several summers in association with artists at the summer colony in Bar Harbor, Maine. When the organ became an artistic possibility in the theater he studied with Dr. A. H. Matthews of the University of Pennsylvania, and ultimately became solo organist with the Stanley circuit. For a time he was associated with the Meyer Davis orchestra. For three years he was experimental organist for the Victor Co.

He has played in the estates of DuPont, Stotesbury, and Field, and is a composer on the Robbins staff. In regard to the present theater situation Mr. White says:

"Sound pictures are here to stay, but they will not eliminate the artist; music is soulful and no device can ever reproduce the soul of music. I believe the day of mediocrity is gone forever, but a new field has developed which demands better organists and musicians. Within a year we may see the return of the silent picture, though this will not eliminate the sound device which is one of the great inventions of the age; I firmly believe that in time to come we shall see the return of the orchestra; presentations and organ solos will be an added attraction along with the talking picture."

Mr. White is contracted to record a Fox Movietone organ presentation, and beginning May 5th he will broadcast a Sunday evening program for the Rheaume Tube Co., introducing the Lew White Ensemble.

32 STEINWAYS were played March 9th, and 10th in the Metropolitan Theater, Seattle, Wash., in an ensemble under the direction of Mr. Krinke.

LYNNWOOD FARNAM CHRIST CHURCH CATHEDRAL ST. LOUIS, Mo.

March 7, A.G.O. and N.A.O.
Presentation

Schumann—Sketches in C and D-f
Simonds—Dorian Prelude Dies Irae (Mss.)

Grace—Reverie on University
Bach—Vivace (Son. 6)
Bach—Prelude and Fugue Gm
Delamarter—Carillon
Widor—Finale Gothique
Karg-Elert—Mirrored Moon
Jacob—Vintage

Mulet—Carillon-Sortie

The organists of St. Louis set an example for the rest of the country. As yet we do not know the details by which the recital was managed but the program carried on its 4th page about 140 names of "patrons", who presumably were the guarantors. When other cities follow the lead of St. Louis in this regard and create recital opportunities and presentations for the foremost of our own recitalists, the organ recital will come into its own and the profession of organist gain that much increased respect. Mr. Farnam's program contained one English, two American three French, and four German works.

N.A.O. PRIZE

THE \$500 donated by the Skinner Organ Co. for the N.A.O. organ prizes have been given. \$300 of it to Zoltan Kurthy of Flushing for a Passacaglia, and \$200 to Walter Edward Howe of Andover, who already has some organ works in print.

WARREN D. ALLEN is planning a tour of the Northwest in connection with his activities in Victoria, B. C., April 16th to 20th as adjudicator in the music festival.

ST. PATRICK'S ORGAN

THE gallery divisions of the Kilgen Organ being built for St. Patrick's Cathedral, New York City, are being installed and the instrument will be complete and ready for dedication early in the fall. The Kilgen factory installed the chancel divisions about a year ago and the dedication ceremony drew a tremendous crowd. Mr. Pietro A. Yon, organist of the Cathedral, designed the console and it is said to be of unusual interest.

A TRIO of events: Bach's "St. Matthew Passion" was heard over WABC on March 17th. Mark Andrews has a song that will be sung April 4th by Anna Case in an effort to have New Jersey adopt it as a State Song, and 35,000 musicians voiced a protest March 17th through the Musical Mutual Protective Union against the soundfilm. All that, if we can believe the papers.

"nhun odaudiencel

FRAZEE'S

latest contracts are:

John Aldred Memorial Church, Lawrence, Mass.

Congregational Church, Hancock, N.H.
Sunapee Community Methodist, Sunapee, N. H.

The two New Hampshire towns are summer resorts and the Congregational organ is to be installed in time to be used in the sesquicentennial celebrations of the town of Hancock.

PILCHER

has contracted for an organ for the First Presbyterian, Hollidaysburg, Pa., with an Echo Organ of five stops, including Deagan Class A Chimes. Stoplist will be found in later columns: Wm. E. Pilcher, Jr., of the New York office wrote the contract.

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"Art of Organ Building" by Audsley

There were 1250 copies of this monumental work published in the first and only edition and then the plates were destroyed. The price rose from \$30 to \$50, \$75, and finally to the present price, \$100 a set for the perfect de luxe autographed edition in new and unused copies. There are only a few sets available. No effort is being made to sell them. This notice is printed merely for the convenience of any who may be interested. Enquiries may be addressed to Organ Interests, Inc., 467 City Hall Station, New York, N. Y.

FOR SALE

Two Manual Hillgreen-Lane, 13 stops, electric action, Orgbello, good as new. —G. F. Dohring, Room 1010, 225 Fifth Ave., New York.

ANDRE MESSENGER of the Opera Comique, Paris, formerly an organist, died Feb. 24th in his 75th year.

DR. H. J. STEWART of Balboa Park has discovered the only three places in the world where the saxophone should be played in public: "(1) the north pole; (2) the south pole; (3) the topmost peak of Mt. Everest."

Detroit

by
**ABRAM
RAY
TYLER**
Official
Representative



TO ME, one of the most heartening things about the present generation is the apparent recognition of the real thinkers in our art. This is exemplified in the visit James H. Rogers of Cleveland has just paid Detroit. He came as an organist to play our Art Institute organ, but was held over a day that the Tuesday Musicale and the Guild might do him honor, and while he provided us with some very beautiful examples of his inspiration as a Composer, what was much more, he gave us a picture of a Musician and Composer who was modest, interesting, and truly inspiring. It was the fellow-man and musician who won us, and I noted with peculiar pleasure his cordiality and encouragement to the neophytes of the organ world who were there to admire and learn.

Which leads me to believe that when a man or woman of to-day is a sincere apostle of our art, he need not worry about recognition. The composers of to-day are not freaks, the great teachers not charlatans, and while there are still too many practitioners of art who admit that they are good, and not a few who can blow their own horn much better than they can perform on any instrument, and an overplus of mere performers, the reality of a man like James H. Rogers is truly recognized, and his message, which is always of importance, listened to with an earnest desire to be inspired and helped.

We have had recitals as usual, including Institute appearances of Miss Ruth Alma Sloan, Mr. Rogers, Miss Van Lieu, Arthur Jennings of Pittsburg, and a welcome return of Edwin Arthur Kraft of Cleveland. Also Wilhelm Middelshulte brought his great technic and masterly command of the contrapuntal idiom to a fine audience of friends of the Detroit conservatory, while Guy Filkins continued his First M. E. series and d'Avignon Morrell made the Symphony organ truly a joy under the batons of several visiting conductors.

The friends of Edward C. Douglas, who so kindly takes my place as your Correspondent in cases of emergency, will be glad to hear that he is doing fine constructive work in his new position as organist of St. Andrew's P.E. Mr. Douglas is a born ritualist and a fine trainer of young people; he is full of ideals and ideas and St. Andrew's is very fortunate in obtaining his services.

IMAGINE a man deaf yet so imbued with the idea of the cultural value of great music, that he (practically) founded a Symphony Society, found the money to give its conductor carte blanche with the result that a really wonderful Orchestra sprang into the first rank almost overnight. I have seen him attentively sitting in his box in Orchestra Hall, Detroit, for years, wondering how much he was hearing, for I knew he was very deaf in conversation, and I now learn that for practically ten years he heard almost nothing. Since the perfection of the radio he has had much joy therein. Imagine such a man also seeing that his city obtained several of the finest possible organs, including those huge instruments in Orchestra Hall and the First Congregational Church and the smaller but still big modern instruments in the Universalist Church and in the Art Museum. For a lover of the Organ was William H. Murphy who died on February 3th in this city. He was a great financier, but he found almost as much money (I fancy) for music as for business. Truly the organ world must mourn his loss. The Casavant firm owe him a tremendous debt of gratitude for his encouragement and support. He worked indefatigably for their interest and many of their best contracts in the last few years have been due to his influence. He was simply a modest gentleman, though a raging torrent when he thought an injustice was being done an organist or an organ firm. Hail and farewell must be our thought of him. He will be missed sadly in the music history of this vicinity. It should be added that we owe to him the opportunity of hearing many great players. He left the orchestra a quarter of a million dollars, and the Art Museum \$20,000 and the University of Mich. \$50,000 for a Music Building.

The Organ Concerts in the Art Museum which go on almost twice a week are monuments to Mr. Murphy also, and the past month has witnessed visits from Earl V. Moore, Dr. George W. Andrews of Oberlin, Edwin Arthur Kraft, Albert Riemenschneider, the famous Bach and Widor exponent, and Dr. Frederick Tristram Egner of Canada, who with Charles E. Wuerth representing the city, made up the list. Also there was a Chamber Music Concert by the Detroit Trio, and a choral Concert by the "Border Scottish Choir" a fine enthusiastic body of Singers under the direction of Whorlow Bull. Space forbids more than mention. Our Symphony has had much of interest, and Bach Chorales are now a favorite item in almost every program.

MOVING A CHURCH GREAT ENGINEERING PROPOSITION IN PHILADELPHIA

ST. CLEMENT'S, made musically famous by its organist Mr. Henry S. Fry, is to be bodily moved forty or fifty feet. The buildings comprise the church, chapel, parish house, and rectory, at 20th and Cherry Streets. Because 20th Street is to be widened, the buildings must be moved back towards 21st Street. These great stone buildings, of unusually substantial construction, will have a trench dug all around, will then be jacked up on skids, and slowly rolled back to the new foundations. It is doubtful if any such moving proposition has ever been undertaken before. The organ is to be left as it is, the only damage done will be the cutting of the wires and conduits from the organ chambers to the blower in the basement.

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etc.

SUBJECTS

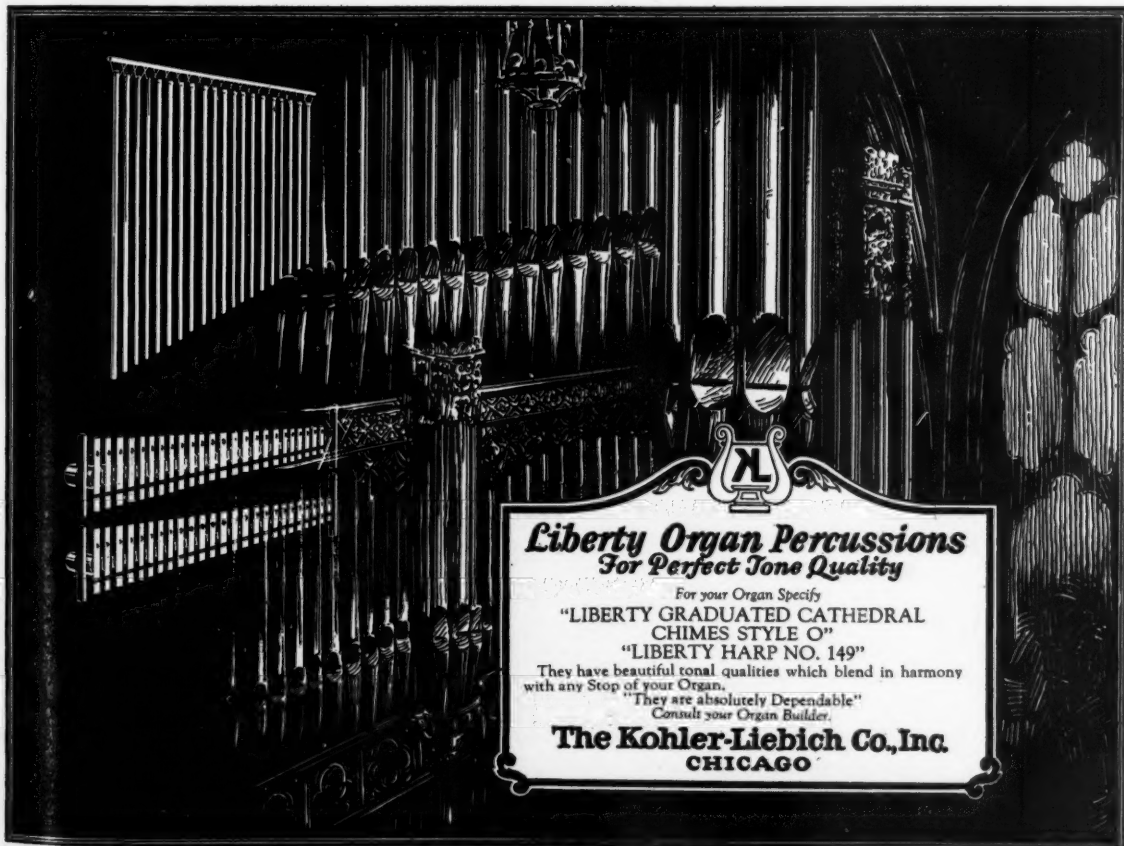
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Cuckoo
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Embarrassment
Fade-Outs
Flash-Backs
Flirting
Frogs
Ghosts
etc.

The first column gives a reproduction of the actual index; the second gives subjects at random from two pages of the index; together they show the marvelous wealth of material in the book. We unhesitatingly recommend it to all beginners in theater work, to all who contemplate theater work, to all who would more intelligently enjoy the theater, and to all theater organists who feel the desire to keep themselves ever young, ever interested in their delightful art. Not an unusually large book, not unusually well printed; but worth five times its price.

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